

DOCTORAL THESIS

Exploring performance anxiety in classically trained musicians in relation to perfectionism, self-concept and interpersonal influences

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**Exploring performance anxiety in classically trained musicians
in relation to perfectionism,
self-concept and interpersonal influences**

by

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for the degree of PhD

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Abstract

Perfectionism has been suggested as one of the main causes of music performance anxiety (MPA). Past research examining the relationship between perfectionism and MPA has not examined the factors underlying the development of these conditions. The present research addressed this gap by adopting a mixed methods study in three phases (qualitative-quantitative-qualitative) to investigate (i) the role that self-concept plays in musicians' perfectionism and MPA, (ii) the way perfectionism affects the cognitive and physiological aspects of MPA, and (iii) the manner in which relationships with parents and teachers can influence musicians' self-concept, perfectionism and MPA profiles.

The interview findings (Phase 1) suggested that maladaptive perfectionism and non-constructive thinking styles contributed to MPA, and the attitudes of parents and teachers influenced musicians' identity and development, and their career choices.

These findings served as the foundation for administering a questionnaire (Phase 2) to professional and student musicians ($N = 233$). Results showed that positive self-concept with high self-esteem and musical self-image decreased MPA. The findings also revealed that musicians' low confidence levels about their playing, experiencing distress and frustration to imperfections during practising and performance, and being dissatisfied with the quality of their performance, can increase MPA. Further, results disclosed that teachers' autonomy supportive instruction styles contribute to the prevention of MPA and maladaptive perfectionism.

The findings of the in-depth interviews (Phase 3) suggested that focusing on the self and one's preconceived ideas of achieving perfection creates tension, exacerbating the experience of MPA. In contrast, focusing 'outside' one's self and aiming for perfection only in the practice room creates a sense of composure on stage which keep MPA levels low.

These findings lay the foundation for educational policy and practice which will approach developing musicians in autonomy supportive ways, and raise their awareness for positive aspects of their competence, performance standards and evaluation.

The research for this project was submitted for ethics consideration under the reference EDU 13/ 053 in the Department of Education and was approved under the procedures of the University of Roehampton's Ethics Committee on 17.02.2015.

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CHAPTER 1:

Introduction

1.1 Overview

This mixed methods research explores the problem of music performance anxiety (MPA) and perfectionism in music, and considers other factors including self-beliefs, social experiences and practice behaviours that may also influence classically trained musicians' MPA and perfectionism. Unlike earlier work on MPA research that only applied quantitative designs, here the focus is on the musician's individual experience. This is assessed in a mixed-methods design in three phases (qualitative-quantitative-qualitative) with the aim of finding links between the factors of life experiences, perfectionism, personal characteristics, and music performance anxiety. First, by conducting an interview study I explore the overall experiences of musicians, including the guidance and influences of parents and teachers, intrapersonal processes of problems and discoveries regarding musical development, and methods to reduce the negative effects of MPA. Second, using a quantitative research design, I examine the different roles and the interactions of musicians' self-concept, perfectionism and music performance anxiety in their musical practice. Third, I introduce personal stories of seven participants, from the questionnaire study, that provide evidence for the complexity of the underlying factors of MPA. This last study highlights that, even in cases when anxiety levels of the musicians are about the same, the origin of their performing skills and problems derive from a wide range of prior experiences and individual musical practices.

In the following part of this introductory chapter, first I will explain my professional background and how my interest developed in anxiety and perfectionism research, then I will describe the context of music performance anxiety and perfectionism research in the music domain, and give a brief outline of the analytical frameworks which underpin the choice of focus, design and methods used in this study.

1.2 Background

1.2.1 Personal account

My life experiences as a violinist and a peripatetic instrumental teacher raised my interest in the effects of teachers, parents and peers on musical ability and how this knowledge and skills can be an outcome of the environment which I thought might probably play a stronger role than talent or individual practising. Initially I found intriguing literature on self-regulated learning and self-efficacy which led me to further explore the topics of musical development, practising, instrumental music education, professional musicians' work experiences, psychological traits (e.g. self-esteem, musical identity, perfectionism, trait anxiety), goal settings and coping strategies applied by student and professional musicians. Some details of the research literature confirmed my intuitions and the observations I made as a teacher and performer, and on the other hand a series of questions and issues came up which I found necessary to address through a new research. This made me to develop a study which had a problem-focused methodology, and I hoped throughout the whole period of the

research that, at the end, we will know more about the problem of perfectionism and MPA, the relationship between the two issues and the impact level of other factors such as self-beliefs, parents and teachers.

1.2.2 Music performance anxiety (MPA)

Music performance anxiety (MPA), in everyday use known as stage fright, became the focal subject of the study since it is a major problem for both performing and student classical musicians which is a frustrating experience for so many musicians who possess great talent and ability, although they suffer from a condition that prevents them from showing in public what they can do so expertly in private. Even seasoned performers like Arthur Rubinstein, Maria Callas, and Vladimir Horowitz experienced extreme tension and psychological distress at their public performances. Despite the occurrence of MPA, most musicians remain committed to performance and strive for excellence, trying a wide range of strategies to alleviate the potentially debilitating impact of excessive performance related anxiety that can manifest in three different forms: cognitively (e.g. losing focus, worrying, experiencing self-doubt and having thoughts or images of failing); emotionally (e.g. having a response such as fear, panic or apprehension) and physiologically (e.g. breathing more rapidly and shallowly, having cold or trembling hands and tight muscles) (Lehrer, 1987). MPA is defined as the result of individuals' subjective experience shaped by the interplay of their emotions, motivations and cognitive processes, and the phenomenology of causative factors of the development and maintenance of the condition (Kenny, 2011). Meanwhile, a number of factors were found being related to MPA, for example perfectionism which was argued to be an evoking and maintaining factor for

performing musicians (Kenny, 2011). Despite this, from the perspective of the classical music field, perfectionism seems to be an implicit goal for musicians who aim to provide flawless performances, although this expectation comes partly from themselves, and partly from their perception of audiences as being judgmental (Brotons, 1994). For instance, athletes' high standards are suggested to lead to sensing discrepancies between their intended and actual performance skills, which in turn can result in anxious and perfectionist attitudes that make them more vulnerable to impaired performance, as well as to problems of concentration (Flett & Hewitt, 2005).

1.2.3 Shared features between perfectionism and MPA

The research literature on perfectionism and MPA shows a number of shared features. For example, negative cognitions (e.g. fear of negative evaluation, self-criticism) have been found to be more important in causing performance disruption than the physiological or behavioural components of performance anxiety (Osborne & Kenny, 2008). These features were also found in perfectionist musicians who are likely to feel that they have failed and are, therefore, prone to experiencing chronic anxiety, embarrassment, and shame (Kenny, 2011).

1.3 Issues in researching perfectionism and MPA

The issue of perfectionism among musicians has not yet been widely investigated, and the results of previous studies are inconsistent and even controversial. For example, in one study (Mor, Day, Flett, & Hewitt, 1995) high standards of performance were found

to be associated with MPA, whilst another study (Sinden, 1999) reached the opposite conclusion, namely that low personal standards along with other perfectionism dimensions can predict MPA. Such controversies may derive from the fact that the perfectionism questionnaires used in these studies were originally constructed to measure perfectionistic traits in general, thereby missing the specific aspects of the domain under investigation. This means that administering non-specialist perfectionism scales to musician samples may be problematic because the items of these questionnaires do not refer to music related situations, and can be easily misinterpreted for lacking domain and situation specificity. To date, specialist perfectionism scales for musicians have not yet been developed, and choosing among generic perfectionism questionnaires might raise the risk of missing out on important topics which are specific to musicians. Finally, the research literature suggests that not enough studies have been conducted about the aetiology of perfectionism (Maloney et al., 2012).

1.4 Justification

Published studies of MPA are extensive (Huston, 2001; Papageorgi et al., 2007), although most of these focus on musicians in training rather than on professionals. In addition, the majority of studies use quantitative methods, and there is a lack of qualitative research in the field. Kenny (2011) suggests that qualitative research can potentially reveal the underlying causes of MPA: trying to understand the aetiology of MPA indicates the need to investigate musicians' backgrounds and profiles in an exploratory fashion which considers their social relationships in their educational and

professional worlds, and the meaning of these experiences as perceived on an individual basis. As Kenny (2011) states, “[s]uch speculation can only be validated via an idiographic approach, since the measurement of psychological characteristics via self-report questionnaires provide no information about casual factors or the processes or experiences to which the individual has been exposed” (p. 67). Further, in most cases, the focus of most MPA research was on the diagnosis, assessment and treatment of MPA to alleviate the negative impact on the quality of musicians’ performances (Papageorgi et al., 2007). Recently, a more comprehensive approach has emerged that incorporates the phenomenology, consequences, and other potentially related factors of anxiety to highlight the complex interdependencies and cause and effect relationships that may exist between MPA and other variables (e.g. Papageorgi et al., 2007; Kenny, 2011), such as perfectionism or self-concept.

1.5 The current research

1.5.1 Research questions

Based on the discussion above, three major topics of interest emerged for further exploration: First, musicians’ self-concept (self-esteem, musical self-image) seemed to be an important factor in experiencing anxiety in musical practice, both in the process of development and preparation and in performing. Second, there were several indications, in the literature and my professional experience that MPA is potentially linked to perfectionism. Third, maladaptive perfectionism (e.g. an unhealthy form of perfectionism) seemed to play a direct role in how musicians think of particular

performances, and exam situations, and of how they see themselves in them (cognitive and emotional aspects of MPA). It was assumed that this may determine the fear of these symptoms, and their anxiety symptoms as a final result. Fourth, the influence of teachers and parents also seemed to make a meaningful contribution to development of maladaptive traits of perfectionism and MPA.

Proceeding from the importance of these topics, the three research questions of the current study were:

RQ1. What role does self-concept play in musicians' perfectionism and music performance anxiety?

RQ2. In what way does musicians' perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?

RQ3. Which factors of experiences with parents and teachers play a role in musicians' self-concept, perfectionism and music performance anxiety?

The following sub-section presents the main assumptions of the research. The first assumption is linked to Research Question 1 (RQ1) related to musicians' self-concept. The second refers to Research Question 2 (RQ2) associated with the link between musicians' perfectionism and music performance anxiety. The third main assumption is connected to Research Question 3 (RQ3) that relates to the effect of musicians' interpersonal relationships with their parents and teachers.

1.5.2 Main assumptions

Self-concept (RQ1)

- ❖ Musicians' self-concept partially determines their level of music performance anxiety.
- ❖ Negative musical self-concept has a strong effect on the maladaptive traits of musicians' perfectionism. (For related literature see Chapter 3, Section 3.1)

Perfectionism and music performance anxiety (RQ2)

- ❖ Maladaptive perfectionism (e.g. negative reactions to mistakes) has a stronger effect on music performance anxiety than does adaptive perfectionism (e.g. high standards without evaluative concerns). (For related literature see Chapter 3, Subsections 3.2.2 and 3.2.3, and Section 3.4.)
- ❖ High perfectionistic standards are independent from music performance anxiety, and the negative psychological traits of perfectionism (e.g. low satisfaction levels, critical reactions to imperfection, fear of negative evaluation) have a stronger effect (positive relationship with MPA) on experiencing the cognitive and physiological issues of music performance anxiety. (For related literature see Chapter 3, Subsections 3.2.1 and 3.2.2, and Section 3.4.)

Experiences with parents and teachers (RQ3)

- ❖ Life situations with care givers and instrumental teachers can create potential risks for musicians in developing maladaptive behaviours and personality traits, including maladaptive perfectionism, performance anxiety and negative musical

self-concept, when the need for autonomy is not satisfied, and instead the environment is perceived as controlling.

- ❖ Non-constructive feedback and criticism received from parents and teachers which lacks supportive information contributing to the musician's improvement can contribute to developing maladaptive perfectionism and MPA. (For related literature see Chapter 2, Sections 2.1 and 2.2.)

1.5.3 Potential benefits of the research

Not everyone is similarly affected or responds in the same way to the particular contexts that can give rise to anxiety (Papageorgi et al., 2007), and thus the study aimed to deepen the understanding of the aetiology of MPA. This problem is seen as being important by classical musicians, and so one aim was to determine a list of social and psychological factors that can influence the development and processes involved in MPA from the perspective of the individual performer.

1.5.4 Contribution to knowledge

This study extends the understanding about the aetiology of MPA by examining the impact of parents and music teachers perceived by the participants which impacts musicians' intrapersonal factors of self-concept, perfectionism and MPA. Second, this study contributes to the further understanding about the link between musicians' intrapersonal factors such as self-concept, perfectionism and mental processes that can affect musicians' MPA levels. Third, the statistical results extend our knowledge about

the administration of the measures of perceived parental attitudes, music performance anxiety, and perfectionism. Furthermore, the present research contributes to new knowledge by presenting a new measure of musicians' self-concept. For detailed descriptions of the measures see Chapter 4, Subsection 4.4.3.

1.6 Method of inquiry

Proceeding from the theoretical considerations within the field of MPA research, an exploratory mixed methods research design was followed. The study explored musicians' experiences of perfectionism and music performance anxiety in a three-phase mixed-methods design. The first phase was an exploratory in-depth interview study, with open-ended questions to which musicians could freely express their views and experiences regarding their life and musical practice without restricting the possibility of any upcoming topics. The second phase attempted to take further the findings from the interviews, from which a questionnaire was constructed of validated subscales and self-developed items to collect data from the wider classical musician population. The third phase was a follow-up interview study with a phenomenological orientation in which musicians from the previous phase elaborated on their views and experiences regarding their development and performances in music. The specific aim of the third study was to explore in detail the significant determinants of perfectionistic behaviours and anxiety levels regarding music performance.

1.7 Structure of the thesis

Chapter 1 has introduced the key aspects, terminology, problems, main research questions and methods applied in this study, and these will be further discussed in the upcoming chapters. Chapter 2 reviews the theoretical frameworks that have been used in the present study and introduces the research literature about the social and intrapersonal factors that have been found to influence musicians' development and music performance anxiety levels. Chapter 3 first reviews the definition of personal and musical self-esteem and musical identity and describes the model of self-concept that was specifically created for this study. Second, it addresses perfectionism and highlights the differences of existing models. Third, it defines music performance anxiety, and introduces previous studies related to self-esteem, perfectionism and interpersonal experiences. Chapter 4 introduces the theoretical and methodological underpinnings, methods, procedures and analyses used in the study. Chapter 5 reports findings from the first, qualitative part of the research (Phase 1). Chapter 6 presents the results of the online survey (Phase 2). Chapter 7 details the findings from the interview study (Phase 3) and provides details of personal accounts of seven participants who took part in the questionnaire study (Phase 2). Finally, Chapter 8 forms the discussion of the findings of the overall research.

CHAPTER 2:

Theoretical frameworks and influences on the developing musician

Overview

The current chapter introduces the theoretical frameworks that underpinned this research. These represent a general coverage of two motivational theories which have not yet been applied to research on perfectionism and music performance anxiety in classically trained musicians. These are Self-determination theory (SDT: Deci & Ryan, 2002; Ryan & Deci, 2017) and the theory of flow (Csikszentmihalyi, 1990). The most important points of SDT and studies on education that adopted SDT are introduced in Section 2.1. The chapter is continued by reviewing research on the social and intrapersonal aspects of musical development and the aetiology of music performance anxiety (MPA), namely the role of the family background, the impact of experiences at the pre-conservatoire and higher music education level which are detailed in Section 2.2. Section 2.3 briefly summarises the Flow theory and refers to previous literature about optimal and peak performances in music. Finally, Section 2.4 describes musicians' mental skills, which have been found important in the intrapersonal processes that can influence the development of music performance skills, and managing MPA.

2.1 Theoretical framework of the study: Self-determination theory

Self-determination theory (SDT; Deci & Ryan, 2002; Ryan & Deci, 2017) was used as the main theoretical framework of the study as it provides a comprehensive view of

motivation and goal achievement by considering individuals' social environment. SDT is a macro-theory of human motivation concerned with the development and functioning of personality within social contexts, and it explains how motivation determines one's goal-directed behaviour and emphasises the importance of the extent to which goals are self-determined. People may pursue goals for purely intrinsic reasons (e.g. pleasure), for identified reasons (e.g. they freely endorse the goal), for introjected reasons (e.g. they might feel guilty or anxious if they do not pursue the goal) or for external reasons (e.g. rewards), and that behavioural pursuit depends on the extent to which goals are self-determined.

Within this framework, Deci and Vansteenkiste (2004) raise attention to the importance of three essential elements that SDT claim, namely (1) humans are inherently proactive with their potential and mastering their inner forces (such as drives and emotions), (2) humans have inherent tendency towards growth development and integrated functioning, and (3) optimal development and actions are inherent in humans which they need to be nurtured from the social environment to actualise their potentials so that learning and creativity can be enhanced. If this happens there are positive consequences (e.g. well-being and growth) that can be seen as a result of the psychological quality of the social situations that individuals encounter. This can be explained by SDT's view that human beings' healthy development and functioning are specified by the concept of basic psychological needs, which are innate, universal, and essential for health and well-being. SDT proposes that basic psychological needs apply to all people and have to be nurtured as they are a natural aspect of human beings regardless of gender, group, or culture. Further, SDT suggests that learning and creativity can be enhanced or distorted as a result of the psychological quality of

individuals' social interactions, which can either support or reduce optimal functioning. In the case of a performer, optimal functioning might mean performing a musical piece to a standard that reaches one's musical potential. Thus, in order to be intrinsically motivated and to develop and function normally, human beings need to satisfy three basic psychological needs: autonomy, relatedness, and competence.

Autonomy refers to the need to express one's authentic self and is part of the self as the source of action that makes choices feel self-determined when initiating an action. The concept of autonomy relates to the differences between self-regulation and self-control and between volition and intention (Ryan et al., 2006). This way an autonomous individual's activities are self-selected, self-regulated and personally endorsed (DeCharms, 1968 cited Quested et al, 2013). Relatedness refers to people's inborn need to care about and be cared about by others and to feel connected without hidden motives, so that individuals can have a sense of belongingness (Baumeister & Leary, 1995). Finally, the need for competence is fulfilled when people possess the capability and efficacy to perform a particular behaviour and carry out targeted actions (White, 1959 cited Quested et al, 2013). To the extent that these needs are satisfied, people will function effectively and develop in a healthy way, and to the extent that the basic needs are thwarted, people may experience ill-being or non-optimal functioning. Deci and Ryan (2002) argue that problems in human behaviour and experience can be understood from the perspective of when basic psychological needs have been thwarted. In the field of music, musical competence is defined as 'autonomous and affective competency' (McPherson et al., 2012) that can be applicable by musicians in a systematic, flexible, communicative, automatic and stable way that is independent of age and technical expertise. Therefore, musical competence

does not mean “the endless pursuit of new technical, instrumental, and notational skills” as McPherson et al. argue that it is often misinterpreted (p. 225).

In terms of basic needs satisfaction, motivation and human behaviour, according to the SDT motivational model (Skinner & Edge, 2002 in Deci & Ryan, 2002), social contexts provide individuals with opportunities to fulfil their fundamental basic needs to a different extent, some situations supporting and some thwarting people's sense of autonomy. Autonomy support concerns the extent to which individuals (e.g. parents, teachers) consider the child's or the students' perspective and needs and provide flexibility without pressure: this involves an optimal degree of regulation with an emphasis on responsiveness and facilitation (Bonneville-Roussy et al., 2013). Therefore, autonomy support fosters trust (Joussemet et al., 2008) and adds to developing self-determination, which has been found to act as an intervening factor in the relation between the perceived environment and adolescents' adjustment (Soenens et al., 2005). Soenens and his colleagues argue that because there is less worry about progress and responsibility, the temptation to ‘push’ and control individuals is diminished. This suggests that the key elements of autonomy-supportive styles are recognising the feelings and perspective of the individual; offering choices and encouraging initiative; and minimising the use of controlling techniques (Joussemet et al., 2008). The most effective instructional style is suggested to be the combination of providing structure along with autonomy-supportive attitudes by nurturing students' motivational resources, using non-controlling, informational language, and acknowledging students' feelings and perspectives (Jang et al., 2010, 2016). In other words, although there is some regulation involved, activities are selected through personal choice, and there is flexibility without any pressure, students (as well as

professionals) are given the chance to experience themselves as initiators of their own behaviour, to select their desired goals and choose how to achieve them. According to Baard et al. (2004) the perceived satisfaction of the need for relatedness and autonomy support is positively linked to performance evaluation processes, and a higher level of competence satisfaction that is positively linked to psychological adjustment and resilience and negatively related to anxiety and depression. In addition, self-determination researchers (e.g. Vansteenkiste et al., 2012) propose that structure and involvement feed into the needs for competence and relatedness.

In contrast, in environments that are low in autonomy support and high in control, individuals experience greater rigidity and the sense of having to do what others request them to do. These non-ideal circumstances can contribute to amotivation, which potentially results from feeling unable to achieve the desired outcome due to lack of contingency (Rotter, 1966, Seligman, 1975 cited Deci & Ryan, 2002), lack of perceived competence (Deci & Ryan, 2002) or that one would not value the activity or the outcomes that it would yield (Ryan et al., 1996). Autonomy-controlling styles include parents' use of practices that 'push' children to achieve particular outcomes, often in an intrusive manner, with monitoring and stimulation (Landry et al., 2008). For example, these types of practices may convey to their children that success is essential to pleasing their parents and only in these ways they can receive their love, and failure is unacceptable (Deci and Ryan, 1987; Flett et al., 2002). It is suggested (e.g. Hewitt & Flett, 1991) that parents' use of control may foster in their children socially prescribed perfectionism (developing perfectionistic motivations due to the fact that significant others expect them to be perfect), and that low levels of parental autonomy support adds to the development of high levels of anxiety and perfectionism

(Flett, Hewitt & Singer, 1995). Thus, the role of parental criticism is important in that parents with high expectations for their children combined with low levels of criticism that were found to be the most effective in promoting health and motivation (Rice et al., 2005). However, high expectations can be effective when minimal parental criticism is provided and can promote psychological well-being and motivation (Rice et al., 2005). Parents' involvement, defined as "the dedication of resources by the parent to the child within a given domain" (Grolnick & Slowiaczek, 1994 cited Grolnick et al., 1997; p. 538) can be differentiated into behavioural, cognitive, and personal support. Behavioural support involves parents participating in the child's activities, such as attending concerts and modelling the importance of the subject area. Cognitive/intellectual support manifests in exposing the child to cognitively stimulating resources, and engaging in intellectually domain-specific activities. Personal support is described later in Section 2.2.1.

In educational settings, teachers are in a position to provide autonomy support to students which fosters their volitional functioning. Thus, by providing students with "the desired amount of choice, by giving a meaningful rationale when choice is constrained, by accepting rather than countering irritation and anger that arises during the learning process, and by using inviting language (e.g., "you can") rather than controlling language (e.g., "you should"). Numerous studies have shown that the benefits of fostering volitional functioning are manifold, including deep-level learning, positive affect, achievement and behavioral persistence" (Vasteenskiste et al., 2012, p. 432).

Reeve (2009) argues that instead of controlling students' behaviours, teachers' autonomy supportive styles, such as instructional behaviours nurture students' inner motivational resources (e.g., interests, preferences, psychological needs). Autonomy supportive teachers also provide explanatory rationales, thus articulate the usefulness of the request which may be hidden/unseen by the student. Further, Reeve (2009) suggests that such teachers also rely on non-controlling language by the use of informational communication that helps students identify and solve their motivational problems, and they display patience to allow students the time they need to learn at their own pace and acknowledge and accept students' expressions of negative affect by treating students' complaints as valid reactions to the demands and structures they are exposed.

In contrast, controlling motivating styles start with the prioritisation of the teachers own perspective that overruns the student's perspective via intrusion and pressure during instruction (Reeve, 2009). Reeve explains that acts of intrusion and pressure during teaching can lead students to act upon their internal criteria and the natural rhythm of their learning process. As a result, they absorb and respond to the pressure to think, feel, or behave the way their teacher defined them to do so. As Reeve (2009) continues his reasoning that teachers' styles become controlling only with the neglect of the students' perspective by not asking why students are doing what they are doing. He suggests that recommendations such as to repeat an activity another way are not controlling acts of instruction. In instrumental music education, therefore, the introduction of intrusion (e.g. taking the bow out of the student's hand, crossing out the composition), and the application of pressure by the use of forceful language and guilt-inducing criticisms that is aimed to think, feel, or behave in a specific way

(e.g. ‘hold the bow like this’, ‘use this expressivity but disuse these other dynamics’, ‘pay attention’, ‘you should work harder’), are examples for psychologically controlling teaching.

Table 1 displays major differences between teachers’ controlling and autonomy supportive styles that are based on Reeve’s (2009) classification. In addition, Reeve provided a detailed list of specific situations and behaviours that are the manifestations of indirect control. These are the following: “teacher’s subtle or covert attempts to motivate students by creating internal compulsions to act, such as through feelings of guilt, shame, and anxiety (Barber, 1996), by threatening to withdraw attention or approval (Assor et al., 2004), by linking a way of thinking, feeling, or behaving to the student’s self-esteem (Ryan, 1982) or by offering “conditional regard” more generally (Assor et al., 2004)” (Reeve, 2009, p. 161). In this sense, the importance of teachers’ impact has been evaluated from the perspective of self-determination theory by Bonneville-Roussy et al (2013). They found that when higher music education students’ autonomy was acknowledged by their teachers, it helped them to develop a harmonious passion (similar to intrinsic motivation). On the other hand, music students who perceived psychological control from their educators were more prone to develop an obsessive passion, and therefore were more likely to participate in their chosen activity because of internal or external pressure, and often to feel the obligation to persist with it, even when they experienced negative consequences.

Table 1. Definition, enabling conditions and instructional behaviours associated with Controlling and Autonomy Support

CONTROLLING	AUTONOMY SUPPORTIVE
<p>Definition: Interpersonal sentiment and behaviour teachers provide during instruction to pressure students to think, feel, or behave in a specific way.</p> <p>Enabling conditions: Adopt the teacher's perspective. Intrude into students' thoughts, feelings, or actions. Pressure students to think, feel, or behave in a specific way.</p> <p>Instructional behaviours: Rely on outer sources of motivation. Neglect explanatory rationales. Rely on pressure-inducing language. Display impatience for students to produce the right answer. Assert power to overcome students' complaints and expressions of negative affect.</p>	<p>Definition: Interpersonal sentiment and behaviour teachers provide during instruction to identify, nurture, and develop students' inner motivational resources.</p> <p>Enabling conditions: Adopt the students' perspective. Welcome students' thoughts, feelings, and actions. Support students' motivational development and capacity for autonomous self-regulation.</p> <p>Instructional behaviours: Nurture inner motivational resources. Provide explanatory rationales. Rely on noncontrolling and informational language. Display patience to allow time for self-paced learning. Acknowledge and accept expressions of negative affect.</p>
<p>Source: Reeve (2009). Why teachers adopt a controlling motivating style toward students and how they can become more autonomy supportive (p. 160)</p>	

With regard to perfectionism, Soenens et al. (2005) found that parental psychological controlling behaviours such as cultivating perfectionist standards or self-representations contribute to adolescents' maladaptive self-representations in which they tend to pursue almost unattainable goals, doubt their acts, engage in negative self-evaluations, and have strong concerns about their performance and potential mistakes. The study also revealed that parental psychological control predicted their children's maladaptive perfectionism (particularly doubts about action and concern over mistakes; Frost et al., 1990) but was unrelated to high personal standards, which is considered as a more adaptive aspect of perfectionism. Furthermore, the study also revealed that although the strength of the association was weak, mothers' and daughters' maladaptive perfectionism levels were found to be related. This relationship was found non-significant between fathers and daughters. Thus, Soenens et al. (2005) propose that psychological control is strongly and almost uniquely related to adolescents' maladaptive perfectionism, self-esteem and even depression. This highlights that the influence of parental representations over maladaptive intrapersonal perfectionism may specifically apply to parental psychological control.

This section provided an overview of research that primarily is concerned with Self-determination theory and basic psychological needs. The next section focuses on instrumental and vocal music education, and presents relevant research about the parental and educational factors that influence the young individuals' musical development and their self-concept/self-esteem, perfectionism traits and music performance anxiety.

2.2 Social factors in the development of skilled performance

Ericsson and colleagues (1993), besides emphasising the need to maximise practice, identified three constraints in the process of reaching the highest levels of expertise in music. These are: resources that refer to available time and energy, access to teachers, training materials, and training facilities; effort that concerns avoiding exhaustion and limiting practice to a level from which recovery can be made; and motivation that refers to viewing deliberate practice as important in achieving further improvements in performance. Within the musical development agenda, Kenny (2011) argues that self-regulation is a particularly important skill for musicians since musicians' self-regulation efforts can prevent or reduce their MPA. In relation to the development of musicians' self-regulation skills, Abbott and Collins' (2004) provide a reasonably complex picture. They propose that children's skills of "self-regulation comes from safe and supportive environments that promote a sense of personal competence [thus] self-regulation does not appear to emerge from a vacuum where children are simply left to get on with it (if they want to) or by parent/teacher over-regulation or over-investment" (p. 110) and "they underlie the risks how the failure of social support by misalignment and mismatch of social, biological, psychological and environmental factors represent different threats to musical development and can create crisis in students' self-regulation skills" (p. 115). This way, musicians can be viewed as a product of their environment rather than as genetically gifted individuals (Abbott and Collins, 2004 cited McPherson, Davidson and Faulkner, 2012). This argument was supported by the study conducted by Hallam (2013) who found a statistically non-significant relationship between the quality of performance and time spent learning/practising. Her findings suggest that there are other factors that contribute towards the quality of young students' learning outcomes. Furthermore, this argument

was supported recently, when re-analysing data deriving from several studies showed that deliberate practice accounted for only around 30% of the variance in performance ability, leaving 70% of the variance explainable by other factors (Hambrick et al., 2014). Finally, Bonneville-Roussy and Bouffard (2015) found similar results that formal practice explained only 18% of the musical achievement of college music students.

Among these influences, the present research considers intrapersonal factors (e.g. self-concept, perfectionism, MPA) as well as the social factors (e.g. parental and teacher influences). The following subsections will review studies that explored the impact of the social influences on the developing musician.

2.2.1. Parental and family influences

Previous studies of the biographical determinants of musical excellence have shown that the most successful music learners tend to receive more behavioural and cognitive support than those who discontinued playing (Davidson et al., 1996; Pitts et al., 2000; Creech, 2010). Personal support conveys parents' empathetic interest in the child's goals and views, and provides praise which is likely to contribute to positive music learning outcomes (Creech, 2010). The effectiveness of parental involvement is suggested to be independent of parents' music education profiles (Sloboda and Howe, 1991; Davidson et al, 1996; Creech, 2010). However, it is also proposed that families with musical skills and interest in music transfer their values and ambitions to their children (Pitts, Davidson, & McPherson, 2000; Moore, Burland, & Davidson, 2003).

In their collaborative work, Davidson, Sloboda and Howe (e.g. Howe & Davidson, 2003; Sloboda et al., 1996) examined the biographical determinants of musical excellence. With regard to familial influences, they concluded that those music learners who were most successful had more parental involvement in their lessons and practice (e.g. taking practising tips, assisting with listening to practice). Irrespective of the family's musical vs. non-musical background, they found the family dynamics such as receiving positive influence from siblings, receiving inspiration and support from like-minded peers and adults that facilitated participants' musical development. In contrast, those who ceased playing were found to receive less parental support and engagement of peers and teachers (e.g. rapid turnover of teachers) since the norm for accepting a teacher was considered as 'good' was being warm, friendly and supportive.

Creech and Hallam (2011) found that violin students' receptiveness to parental support has a highly positive effect on their self-esteem, suggesting that not only the offered parental support, but also the receptiveness to this support on the part of the child contributes to the development of high self-esteem. Similarly, McPherson, Davidson and Faulkner (2012), by using Gagné's (2004) dynamic model of talent development, conclude that intrapersonal catalysts filter environmental experiences at a personal level, the way environmental factors such as the quality of teaching are perceived and experienced by students can influence their musical development.

Concerning music performance anxiety (MPA), Huston (2001) found that parental shame-inducing behaviours are related to the development of MPA with patterns regarding familial antecedents which affected both boys and girls in the same way. Kenny (2011) argues that these issues might be rooted in parental judgements, which

can be both positive and negative. Highly critical parents' expectations can make their children believe that regardless of the level of achievement they never will be good enough. Conversely, providing excessive praise may encourage children that they can achieve whatever they desire, which can be equally damaging. The reason behind this is that excessive praise "impairs children's capacity to develop realistic self-esteem, and leaves them with an uneasy feeling that there is a false quality to the constant admiration" (Kenny, 2011; p. 247). However, parental behaviours may be affected by teacher-parent relationships as parents were found to function best when they perceived teachers to be caring and autonomy supportive (Creech & Hallam, 2009). They suggest that parents' satisfaction also plays an important role in their children's musical development.

2.2.2 Teachers in pre-conservatoire music education

Regarding young people's music education, past research has indicated the importance of autonomy support and has reported some observed effects of teachers' style on young music students (e.g. Davidson et al., 1998; Creech & Hallam, 2003, 2010; Creech, 2012). However, it has been argued that music has traditionally been an area in which teaching practices tend not to support autonomy (Evans, 2015).

The relationship between pupil and teacher was proposed as being highly influential on students' sense of autonomy (Creech, 2012). Creech suggests that when teachers act in an autonomy supportive way, for instance checking students' understanding, asking open-ended questions by offering the chance of students' self-expression (including self-assessment), seeking their consent, and providing feedback by giving

explanation and clear justification (attributional feedback) have the potential to make the highest possible positive impact on them. Creech (2012) defines attributional feedback in which “success or failure in performance outcomes are associated with specific strategies or effort (e.g. ‘well done, because when it wasn’t quite sharp enough you moved your finger up, just here)’” (Creech, 2012, p. 393), that assists pupils to receive specific hints to increase the speed and depth of their learning. In contrast, ‘non-attributional’ feedback is not attributed to any specific cause (e.g. ‘well done’), which can give rise to students’ apprehension and is a source of potential misunderstanding of expectations between teacher and student (Patston, 2014). Feelings of satisfaction are suggested to play an important role in developing and maintaining the motivation to persevere in young students’ learning (Rife et al., 2001; Creech, 2010). However, while no link was found between the level of satisfaction and pleasure from playing, evidence showed that pre-conservatoire students’ major source of motivation for attending lessons is to improve on their instrument (Creech & Hallam, 2010). Similarly, harmony between student and teacher as a form of responsiveness was found to increase students’ enjoyment, satisfaction, motivation and their self-esteem. Conversely, negative effect was found for student-teacher reticence which also had a minor negative effect on students’ self-efficacy levels (Creech & Hallam, 2011). Based on these results, they propose that, within student-teacher relationships, psychological remoteness can have a detrimental effect on students’ learning, and that mutual respect, common purpose and establishing student-centred rather than teacher-centred goals holds the potential for the achievement of positive outcomes.

Finally, similar results were found by Evans, McPherson & Davidson (2013). By adopting the basic psychological needs perspective, in a longitudinal interview study in which data collection was repeated ten years later, they asked 18-20 years old males and females about their decisions why they continued or ceased playing a musical instrument. They found that the reasons for ceasing to play their instrument were associated with diminished feelings of competence, relatedness, and autonomy, compared to when students were most engaged which directly related to feelings of psychological needs being met. Their findings supported former research of Davidson, Moore, Sloboda, & Howe (1998) that teachers have a strong influence on the developing students as young musicians, and they suggest that the long-term activity of one-to-one teaching requires closer relationships to form with the students, in which developing competence sometimes can be difficult. Further, Evans et al.'s results support previous findings about the style of peripatetic tuition, that typical studio teaching strategies often involve prescribing extensive playing of scales without a rationale, placing an overemphasis on graded examinations, and focusing on repertoire completely determined by the teacher (Renwick & McPherson, 2002) which is argued to thwart the psychological needs and make it difficult to maintain motivation and engagement in learning the instrument (Evans et al., 2013).

2.2.3 Teachers in higher music education

Most higher music education researchers agree that one-to-one tuition is the most effective teaching/learning environment in which to prepare students for the music profession (e.g. Manturszewska, 1990; Davidson et al., 1997; Gaunt, 2008). However, Gaunt et al. (2012) argue that, traditionally, one-to-one tuition has focussed on the

transmission of craft skills which is likely to be more effective from the approach of ‘apprenticeship’ that has been conceptualised by Hallam (1998) (cited in Gaunt et al., 2012). Apprenticeship, defined by Hallam (ibid), proceeds from ‘the series of approaches to teaching and learning’ outlined by Pratt (1992) that ranges from delivering content (engineering), modelling ways of being (apprenticeship), cultivating the intellect (developmental), facilitating personal agency (nurturing), and seeking a better society (social reform) (cited in Gaunt et al., 2012).

Research about the concept of the ideal teacher in music education (Creech & Papageorgi, 2014) proposed four interrelated characteristics of personal, social, teaching and musicianship skills which teachers use in order to guide students towards their possible future selves and are highly empathetic by being able to “imagine what it is like inside their head” (p. 111). However, conservatoire students’ dissatisfaction regarding several issues were recorded in a series of studies. For example, Koopman and colleagues (2007) observed problems with lesson structure and the communication of objectives by teachers and argue that ad hoc approaches can potentially lead to students reverting to “an intuitive way of practising, often based on trial and error” (p. 388). Also, the perception of teachers’ feedback is argued to lead to students’ problems. This issue may be highly relevant since in Gaunt’s study only two in twenty conservatoire students expressed the view that “it was the responsibility of the student not to take on board anything which was actually going to be damaging emotionally” (Gaunt, 2011; p. 169), suggesting that the majority of conservatoire students expect their teachers to be responsible for the effect of feedback they provide. Tensions within the teacher-student relationship were also observed between different needs for autonomy of teachers and their students; between investing power in the teacher vs.

having shared power; between trust, support and the immersion necessary to the work and the need to stand back and evaluate critically; and between focusing on musical issues alone vs. attending holistically to a student's overall development (Gaunt, 2011). For example, the majority of students tend to focus on achieving technical mastery and musical interpretation, while teachers have a broader view on students' overall development as regards their personal identity, motivation and professional practice (Gaunt, 2011), as well as in working in a well-structured way so as to develop critical thinking, artistic musical independence and realistic career plans (Koopman, 2007). Furthermore, discrepancies between music students' and teachers' perceptions of lessons were suggested as potential risk factors in teacher-student relationships (see Jorgensen, 2000; Koopman, 2007; Gaunt, 2011), and that long-term tensions result in anxiety and change of the teacher (Gaunt, 2011). While motivation for music learning has been researched in the past from several angles, the first research that modelled music students' motivation from the perspective of SDT (Evans & Bonneville-Roussy, 2016) found that psychological needs satisfaction supported by the music environment is linked to higher autonomous motivation towards music, which in turn predicts higher practice frequency, high quality practice frequency (how often musicians practice in a way that they perceive to be highly productive/rewarding), and preference for challenge (as opposed to avoiding difficult tasks). Furthermore, the same study found that such students exhibit positive emotions more often and negative emotions less frequently (Evans & Bonneville-Roussy, 2016). Similar findings were concluded about university teaching, namely that higher perceived levels of autonomy support are linked with passion and persistence in students (Bonneville-Roussy et al., 2013). Passion is an important motivational force as well as a facilitator of the attainment of elite levels of performance (Vallerand et al., 2008), and two different types can be

distinguished: harmonious and obsessive passion (for a full review see Vallerand et al., 2003). Musicians with harmonious passion freely engage in musical activities such as deliberate practice that leads to higher levels of performance, and their motivation is to seek mastery without experiencing internal or external pressure, such that they do not feel the need to compare themselves with others (Bonneville-Roussy et al., 2011). In contrast, obsessive passion is unrelated to mastery goals and urges musicians uncontrollably to play and to practise. As a result, musicians set performance-approach and performance-avoidance goals, both focussing on comparison with others, which is directly and negatively associated with performance outcomes (Bonneville-Roussy et al., 2011).

Gaunt (2011) highlights that less thought has been given to the nature of the relationship between teacher and student, which can determine the success and satisfaction levels of the students' development: "Anecdotally we also know in conservatoires, although it has rarely been acknowledged publically, that the success of one-to-one tuition can be mixed: sometimes it works fantastically well, sometimes problems develop. Although the successes and difficulties experienced inevitably depend in part on the ability of the student and the qualities of the teacher, (...) the nature of the relationship that develops between them, the ways in which this impacts on learning, and the ways in which greater awareness of it may enable more consistently productive learning" (p. 161). Gaunt also emphasizes the importance of negotiating goals, managing the teacher-student relationship, self-awareness and reflexivity, and the ways in which successful mentoring brings about mutual learning and growth, which has also been described in relevant literature on mentoring (e.g. Renshaw, 2006).

Papageorgi et al. (2010b) referred to the importance of the context in which music performance learning takes place (e.g. conservatoires), which influences students' perceptions and approaches to learning and performance. They propose that "an institutional environment that allows students to flourish and realise their potentials is perceived by students as being inspirational, promoting a positive learning environment, facilitating academic, professional and personal development and fostering a supportive community of learning, whilst allowing the development and pursuit of personal interests" (p. 442).

Similarly, Gaunt et al. (2012) found that student musicians' have expectations to learn in an optimally challenging environment in which they are understood on an emotional level, and in which high technical knowledge and instructional skills are exhibited by their teachers. Their findings highlighted that for students, it is important to be understood on an emotional level, and to receive support by their teachers which affect their learning and development. The study highlighted 'a potential conflict between the role of an expert instructor whose mission on one hand is to pass on specific musical skills, and the role of a mentor who has to focus on helping a mentee to define his or her agenda and professional path'.

Regarding MPA, Steptoe (2001) found that MPA occurred for music students in intimate situations like their lessons. The issue was raised by Jorgensen (2000) and Burwell (2005) that such experiences in teacher-led practices can have a negative effect on conservatoire students that can inhibit their artistic development (Persson, 1994). Also, Kenny (2011) reflected on the characteristics of music instruction which

is “a fertile ground for ritualistic fixing and seeking after perfection” (p. 249; for a detailed review see Brandschaft, 2007). One-to-one conservatoire tuition has been criticised in this respect: that the adoption of teacher-led practices can have a negative effect on conservatoire students (Persson, 1994, 1996; Jørgensen, 2000; Burwell, 2006; Lebler & Carey, 2008). In addition, Gaunt et al. (2012) raised the issue that one-to-one tuition can result in outcomes that can unknowingly encourage a passive approach to learning in students and over-dependency on the teacher. Research also reveals that music students have a perception of being taught what to practice rather than how to practice (Jørgensen, 2000; Gaunt, 2009; Burwell & Shipton, 2013). Prior to this, Gaunt (2007) argued that conservatoire teachers’ distant teaching style, unpredictable atmosphere, and ineffectiveness in promoting students’ motivation and independence might be the result of conservatories employing instrumentalists without providing them with educational training. In a qualitative study involving student participants, Carey (2010) found students’ disillusionment with the overall experience of the conservatoire’s program which reflected the need for changing the nature and effectiveness of conservatoire teaching. Based on the cited studies, it can be concluded that although views of its effectiveness as a method of instruction and learning varies across students (Carey & Grant, 2014), however, it also seems to depend on teachers’ attitude and style of instruction (Gaunt, 2011).

This section summarised previous research regarding the interpersonal aspects of the factors that influence music students’ motivation and their learning processes. The following section focuses on the intrapersonal aspects of musical development and music performance practice.

2.3 Flow theory: Characterising the optimal musical practice

In Csikszentmihalyi's (1990) theory of flow, intrinsic motivation and enjoyment are in the central requirements as flow is produced by balancing one's learned skills and 'just-manageable' challenges (Nakamura & Csikszentmihalyi, 2014). This way, flow is viewed as an optimal psychological state in which individuals feel cognitively efficient, motivated, and happy, where their attention is directed exclusively to the activity and not to themselves, hence the feeling of spontaneous joy during performing any task.

The definitions based on the original description of flow indicators (Csikszentmihalyi, 1990) are the following: (1) challenge-skills balance: a perceived balance between challenge involved and ability to respond to it appropriately; (2) clear goals: clarity about the goal to be achieved; (3) unambiguous feedback: the activity itself provides clear and immediate feedback concerning progress towards goals; (4) full concentration: attention is fully focused on the task and there is an absence of distraction; (5) action-awareness merging: actions seem to run almost automatically, in a completely natural and spontaneous manner; (6) loss of self-consciousness: all concern for self disappears and the individual becomes one with the activity; (7) sense of control: sensation of total control over the activity and its outcomes; (8) transformation of time: temporal disorientation or loss of sense of time; (9) autotelic experience: intrinsic motivation for the task, with no attempt at attaining external rewards. Csikszentmihalyi (1990) explained that the majority of optimal experiences occur in a sequence of activities which requires the learning of skills, that clear and

meaningful goals are set under specific rules, and that self-feedback is provided which makes control possible.

Musicians' attempts to try to achieve optimal or peak performances requires optimal mental arousal (Papageorgi et al., 2007; Kenny, 2011). Kenny argues that to reach an optimal level of arousal is dependant on a number of factors such as trait and state anxiety, MPA, personality characteristics, cognitive capacity, cognition, physiological arousal, task complexity, task mastery (including motor skills, situational factors and memory). The optimal mental state, therefore, is associated with self-perceptions of being self-confident and expecting success, feeling energised (yet relaxed), feeling in control, maintaining a positive attitude and thought about the performance whilst being determined and committed to the performance, and having the ability to maintain intense concentration and retain a keen focus on the task. Kenny sums up musicians' optimal experience as a result of the interaction between the individual's personality characteristics, the specific characteristics of the task, and demands and settings of the performance; and when these three elements are in synchrony, the musician enters the 'flow' state as it's been summarised that the mind of expert motor performance is cool and focused (Milton et al., 2007).

2.4 Intrapersonal factors in skilled performance: The importance of mental skills

In the sports domain, there is an established assumption that once a certain skill level is achieved by athletes, 40 to 90% of athletes' success is due to psychological factors (Williams & Krane, 1998). In the field of music, to provide flawless musical

performances of pieces known to be extremely difficult requires musicians to achieve mastery in their musical gestures and technique, for which they need considerable mental skills. Hargreaves, MacDonald and Miell (2012) suggested that developments in cognition, social behaviour and emotion, and the interactions between them, are important in musical development and performance, and that skill acquisition is dependent on the maturation of competencies and on specific learning.

Because former research has stated that the cognitive elements, particularly negative thinking play an important role in musicians' perceptions and experiences with MPA, the psychological skills of musicians are also important when considering research into MPA. To date, in the context of music acquisition and performance, only a few studies have tried out psychological skills training (Clark and Williamon, 2011; Hoffman & Hanrahan, 2012; Osborne et al., 2014; Hatfield, 2016). For instance, Clark and Williamon (2011) considered the broader picture of musical practice, and proposed that motivation and performance self-efficacy are crucial for success. They argue that musicians' practice should involve different skills and abilities such as goal-setting, peak performance awareness, effective practice and time management, arousal control through self-talk, cognitive restructuring and relaxation strategies, as well as performance preparation and enhancement strategies (e.g. mental rehearsal, performance preparation and analysis). In relation to these, Hallam (2001) has previously established the view that in order to be able to recognise the nature and requirements of musical practice (e.g. identifying difficulties and having access to a range of strategies for dealing with problems) musicians need to apply metacognitive skills which develop with personal and musical maturation when students are able to

take responsibility for their own learning (Hallam, 2001; Hargreaves et al., 2007; Long et al, 2011; Nielsen, 2001; Hatfield & Lemyre, 2016).

Regarding musicians' ability to observe their performance preparation processes, Hallam (2001) found differences between professional musicians' and novice music students' levels of metacognitive skills. While advanced students' and novices' strategies were less developed and did not have a well-defined focus on optimising their performances, professionals exhibited advanced metacognition abilities, including technical matters, interpretation, and issues relating to learning as a process (e.g. concentration, planning, monitoring and evaluation). Hallam summarized this as professional music performers "know how to do the right thing at the right time" (p. 28) concluding that there are several ways of achieving these ends, and that effective musical practice can be seen as "that which achieves the desired end-product, in as short a time as possible, without interfering negatively with longer-term goals" (Hallam, 1997 cited Hallam, 2001). In terms of the breadth and scope of preparation activities for the more experienced musicians, Clark et al. (2007) observed differences between experienced and less experienced musicians. As they noted, self-perceptions of successful performances were often connected to feelings of sufficient preparation, positive mindsets, and presented a high yet attainable level of challenge, while less successful performances were attributed to inadequate preparation, negative mental outlooks, frustration, and lack of enjoyment during the performance itself.

In addition, having a positive approach to one's self was also found to be beneficial. For example, tertiary music students' self-acceptance was found to function as a potent

self-regulation strategy, and they used self-kindness, self-acceptance and positive focus to cope with difficulties, which partially mediated their MPA levels during performances (Farnsworth-Grodd, 2012). Regarding the beneficial impact of having a positive approach to the self, Papageorgi et al. (2010a) defined advanced musicians as autonomous and highly skilled individuals who have high self-esteem and performance self-efficacy coupled with high performance preparation efficacy, have control over their musical skills, and attribute high importance to learning and self-regulation: this results in low levels of trait anxiety and finding pleasure in their musical activities. These findings suggest that the importance of metacognition, self-regulation and positive approach to the self in musicians' practice might be salient factors that play an important role in their experiences of MPA, which can be a contributing factor to the condition, especially the finding that novice self-regulated learners rely on knowledgeable others and social resources when facing difficulties (Hallam, 2010; McPherson, 2009).

To sum up, this chapter first introduced Self-determination theory (SDT; Deci & Ryan, 2002; Ryan & Deci, 2017), which explains the sub-theory of the satisfaction of the basic psychological needs. In the context of the present research, SDT indicates that musicians' relationships with their parents and teachers can play an important role in their musicianship. In the second part of this chapter, the social factors of musicians' development were outlined, detailing former research on the impact of parents and teachers on the development of musicians' skilled performance, their self-concept and music performance anxiety. The review provided a comprehensive model of musicians' development with regard to their cognitive, mental and technical abilities

as well as the social background in which such skills are formally instructed. Some of the cited studies confirmed the affective power of the social background on musicians' practice, and raised attention to the importance and quality of the social relationships that take place in musicians' development. The third section of this chapter summarised the theory of flow (Csikszentmihalyi, 1990). Finally, the fourth section outlined the topic of musical development and expertise, including motivation, practice and ability. The following chapter concentrates on the theoretical concepts of perfectionism, music performance anxiety and self-concept, and reviews past research examining the link between musicians' perfectionism and music performance anxiety.

CHAPTER 3:

Review of the theoretical concepts of self-concept, perfectionism and music performance anxiety

Overview

The aim of the current chapter is three-fold. First, Section 3.1 reviews the definition of personal self-esteem, self-concept, and the characteristics of worry and rumination that might play important roles in the ‘self’ focused processes in the music domain which are detailed in the subsequent sections of the chapter. Section 3.2 introduces definitions and types of perfectionism, and summarises the issues that arose regarding the assessment of and categorising perfectionism characteristics. Section 3.3 focuses on music performance anxiety (MPA) and details its theorisation, including the distinction between MPA and anxiety sensitivity. Section 3.4 presents former research that has been conducted in relation to the musicians’ self-esteem and perfectionism with regard to MPA.

3.1 Self and self-views

The term ‘self’ is generally used in reference to the conscious reflection of one’s own being or identity and is viewed as separate from the environment. There are a variety of ways to think about the self, with self-esteem and self-concept as the most widely used conceptualisations (Huitt, 2011).

3.1.1 Self-esteem

Self-esteem is considered to be the evaluative component of the self and is evaluated from intrapersonal as well as interpersonal aspects. Rosenberg (1965) defined self-esteem as one's overall feelings of satisfaction or dissatisfaction with oneself. James's (1896/1958 cited Katsochi, 2008) definition of self-esteem as the discrepancy between people's actual successes and what they hope to achieve suggests a slightly different interpretation which consists of the cognitive and emotional components of how worthy individuals think and feel themselves. Self-esteem has also been evaluated from a socio-psychological perspective, in which people's social comparisons play an important factor. For example, Mead (1934 cited Sinden, 1999) suggested that people's feelings about themselves are influenced by their assessment of what they believe others to think of them, and Festinger (1954 cited Sinden, 1999) shared a similar view that individuals judge themselves using comparisons with others and through which they create a subjective view of themselves and their life situations, dismissing the use of objective information.

By comparison, the conceptualization of self-esteem in Self-determination theory (SDT) seemingly contradicts the generally accepted view presented above which considers the self as 'object', given that it is largely internalized from the reactions and opinions of others (McAdams, 1990 cited Ryan & Brown, 2003). Instead, based on Eastern philosophy, SDT defines the self as 'process' that continuously evolves during the life span. This way it can be esteemed or depreciated in intrapersonal processes that are linked with the experiences with significant others in incidents in real life.

Ryan and Brown (2003) argue that in terms of its necessity, self-esteem is a paradox: “If you need it, you don’t have it, and if you have it, you don’t need it” (p. 74). As they suggest, the problem is related to situations in which self-esteem processes are important, such as where one's self-regulation is less functional, resulting in lower levels of psychological well-being. Therefore, they argue that evaluating the self is a sign of an ongoing concern with the worth of the self, which arises as a by-product of basic needs deprivation, or originates from intrapersonal conflicts. In this respect, they suggest that the development of high vs. low self-esteem is closely related to the impact of the social environment.

3.1.2 Self-concept

Purkey (1988) argues that, while self-esteem is used more often to refer to affective or emotional aspects, self-concept is the cognitive or thinking aspect of the self. In his definition, self-concept is the totality of a complex, organized, and dynamic system of learned beliefs, attitudes and opinions that people assume to be true about their personal existence. These views serve as both antecedents and consequences of people’s life events and activities, and play a mediator role in self-enhancement processes, considering that self-enhancement is a basic motive for people’s behaviours.

Research on self-esteem outside the music domain. Baumeister et al. (2003) reviewed the literature on self-esteem. The paper summarised findings regarding both high and low self-esteem. High self-esteem was found to improve persistence when facing potential failure, especially when persistence is an adaptive strategy, and people

with high self-esteem are more willing to choose their own strategies. This way individuals act more responsively by recognising when to stop the unfulfilling activities and instead amending them or changing goals, as Baumeister et al. (2003) argue that blind persistence is not an ideal self-regulatory strategy. Regarding high self-esteem, individuals might utilize more adaptive self-regulatory strategies than low self-esteem individuals, and as they have more functional (adaptive) responses to failure, this may also convey slight advantages in performance, which may play a role in their higher levels of reported happiness and satisfaction. In addition, in a large scale international study (Diener and Diener, 1995), high self-esteem was found as the strongest of several predictors of life satisfaction, and also that it fosters high aspirations and persistence. For classical musicians, persistence and self-regulation are important elements in their developmental processes as well as in their professional careers. There are speculations about potential reciprocal relationships between self-esteem, satisfaction and perfectionism. Baumeister et al. (2003) concluded that self-esteem can potentially be an important mediator of the perfectionism - distress relationship. A number of studies (e.g. Rice et al., 1998; Moroz & Dunkley, 2015) have shown that low self-esteem can predict depression, which is independent of stress. Further, Blankstein et al.'s (2008) study underpinned the speculations about self-esteem which partially explained the relationship between self-critical perfectionism and depressive symptoms in college student populations. They found that self-esteem mediates the relationship between the evaluative concern aspect of perfectionism, and students' personal and academic concerns.

3.1.3 Worry and rumination as ‘self’ focused processes

The difference between worry and rumination is explained by Nolen-Hoeksema et al. (2008), who suggest that these two psychological processes are different, despite sharing a number of features. First, they are both perseverative, self-focused, and over-inclusive: negatively valenced thoughts are generated that usually result in cognitive inflexibility, and motivation and cognitive and problem-solving skills of paying attention decline, resulting in performance deficit, and producing setbacks or challenges. However, the foci of worry and rumination are distinct. Worry is future oriented and its focal point is on possible threats; therefore, its goal is to anticipate and prepare to deal with threats or avoid negative affect. Negative affect plays an important role in emotional processing since it reduces the flexibility of people’s responding in the situation of entering into an antagonistic emotional state (Bentz & Williamson, 1998). In contrast, rumination is focussed on past events, and its content is related to questions of self-worth, the meaning of the event and loss (if happened); therefore, its goal is to understand the meaning of events, and it is a substitute for action (Noel-Hoeksema et al., 2008). From a self-regulation perspective, rumination is argued to be a potential response to the perceived discrepancy between the current and the ideal status (Farnsworth-Grodd, 2012).

Based on recent findings, it might be possible that there is a positive relationship between worry and perfectionistic concerns. The fear of positive evaluation is a characteristic of socially anxious individuals and refers to the worry that positive evaluation of one’s performance will raise the standards of future evaluations whereas one’s performance will not increase, which will lead to future failure. This was specifically found in high school populations by Damian et al. (2017) who argue that

it might be possible that those adolescents who have high perfectionistic concerns may interpret their high academic achievement in a negatively biased way because they fear that the standards (based on which they will be evaluated) in the future will increase, while their academic achievement will not, which can result in them interpreting their outcomes as failure.

3.1.4 Musical self-concept as an indication of musicians' self-esteem

In the eyes of a musician, self-esteem and self-concept can be separated between the individual's identity and musical identity and can also be integrated into one generalised identity of a musician. Since self-concept is more than a single evaluation facet of the self, as it includes one's perceived and desired skills and knowledge, it seems suitable to describe musicians' self-esteem with regard to their professional self-concept in the musical domain.

Applying James' (1890) original approach to self-esteem, Hargreaves and Rowe (2010) conceptualised musicians' self-esteem as the proportion between their 'ideal' and 'actual' self-ratings on one general area of music ('musician') and in five specific ones ('performer', 'composer', 'teacher', 'listener' and 'fan').

Regarding musicians' perceived ideal and actual levels of skills and expertise, a similar evaluation method was adopted by Papageorgi et al. (2007). Drawing on Bandura's (1997) theory, they propose that self-concept is a composite view of oneself that is formed through direct experiences and evaluations adopted from significant others. They claim that the acquisition of a positive self-concept in music is important because

it enables musicians to maintain confidence and high self-esteem, and this can protect them from experiencing the disrupting effects of MPA. Subsequently, depending on the level of professional experience, gender, age and musical genre, Papageorgi et al. (2010) reported on differences between groups. They found that portfolio career musicians and undergraduates differ in how they conceptualize their 'ideal' and 'perceived' expertise. While undergraduates sense that they had not yet achieved their ideal level of expertise, portfolio career musicians expressed a lower level of 'ideal' expertise than their 'perceived' self-assessed level of expertise. Based on their results, Papageorgi et al. (2010a) suggest that as musicians' maturation and professional development increases, their internal standards of what constitutes an effective musician may change, and therefore, they rate themselves higher in some musical skills. This lower self-ideal gap observed in portfolio career musicians might indicate that professional musicians believe that they have already achieved and surpassed their ideal level of expertise. Papageorgi et al. (2010a) interpret these results as showing that musicians were "even appearing overly confident, or that the 'ideal' was some form of 'average' that they individually had surpassed (in the way that most car drivers are reported to believe that they are better than average)" (p. 57). This is an interesting view which adds to the possible explanations of the differences between less experienced and mature professional music performers. However, this can also be only a speculation, and the current research attempts to clarify classical musicians' musical self-esteem in more depth by acquiring data via the application of qualitative and quantitative methods.

3.1.5 Issues in administering generic self-esteem measures with musicians

The existing research literature suggests that except for two studies (Papageorgi et al., 2007; Hargreaves & Rowe, 2010), musicians' self-esteem has been usually assessed via the administration of generalised self-esteem measures. The studies that surveyed musicians' personal self-esteem in relation to their MPA and perfectionism profiles, did not collect information about how musicians would regard themselves as performers measured as musical self-esteem (research relevant to these issues is reviewed in Section 3.4.2).

The current study emphasises the importance of differentiating between generic and field-specific or profession-based assessments of self-esteem because the foci of these two constructs are only partially convergent. Since musicians are individuals, they may regard themselves with general self-esteem (e.g. measured by Rosenberg Self-esteem Inventory, 1965) as well as valuing themselves as musicians with musical self-esteem. These two constructs might not be the substitutes for one another in the music domain, as well as potentially in other professional fields.

This section reviewed relevant literature about personal self-esteem, self-concept, and theorisation of self-concept from the performing musicians' approach. The following section reviews the body of research on perfectionism that has accumulated since the early 1990s, and provides a critical description of validated questionnaires evaluating the specific dimensions on the perfectionism agenda.

3.2 Perfectionism theories, measures, and problems in research

This section covers the core literature about perfectionism research, describes the adaptive (healthy) and maladaptive (unhealthy) forms of perfectionism, introduces widely used perfectionism measures, and provides a critical review of the existing perfectionism models.

3.2.1 Definition and assessment of perfectionism

There are a number of theories of perfectionism that became fashionable, for which validated perfectionism scales are available. At least five multidimensional perfectionism scales are regularly adopted for research: Frost-Multidimensional Perfectionism Scale (F-MPS; Frost et al., 1990; Multidimensional Perfectionism Scale (MPS; Hewitt-Flett, 1991; Almost Perfect Scale-Revised (APS-R; Slaney et al., 2001); Short version of Almost Perfect Scale-Revised (SAPS-R; Rice et al., 2014); Multidimensional Inventory of Perfectionism in Sport (MIPS; Stoeber et al., 2006). The focus of these scales is on different aspects of perfectionism, such as personal standards, parental criticism, fear of negative evaluation, and the discrepancy between aimed and perceived standards of outcomes.

One of the two oldest scales was developed by Frost, Marten, Lahart, & Rosenblate (1990), and is called the Multidimensional Perfectionism Scale (F-MPS). It measures six features of perfectionism: excessively high personal standards (PS); excessive concern over mistakes in performance (CM); doubting of the quality of one's performance, which they called doubts about actions (DA); the role of the expectations and evaluation of one's parents named as parental expectations (PE) and parental

criticism (PC); and finally, an exaggerated emphasis on precision, order, and organization labelled as organization (O). Healthy perfectionists on the F-MPS score moderately on high personal standards with moderate parental expectations, and have the highest organisation scores and low concern over mistakes. In a study of undergraduate female athletes, Frost and Henderson (1991) reported a positive association between concern over mistakes and competitive sports anxiety. Concern over mistakes and self-doubts were shown to be inversely associated with self-confidence. Findings also indicated that participants who scored high on concern over mistakes tended to ruminate about mistakes for the remainder of their performance, further distracting them from the task at hand. These same athletes were more likely to report concern over audience reaction, low self-confidence, and greater difficulty with concentration. Using the F-MPS to compare levels of perfectionism in undergraduate musicians, Patston and Osborne (2016) reported significantly higher levels of the Concern Over Mistakes, Personal Standards and Doubts about Actions perfectionism dimensions than studies involving samples of non-musician participants. Furthermore, personal standards and self-esteem were found to be unrelated in several studies (e.g. Moroz & Dunkley, 2015).

Another well-known theorisation is offered by Hewitt and Flett (1991) who emphasize the interpersonal aspects as they are important in personal adjustment within the perfectionism construct. In this way, they theorize perfectionism by depicting three different dimensions of perfectionistic behaviour: Self-oriented perfectionism (SOP), that summarizes the flair to set oneself perfectionistic motivations with excessively high standards, socially prescribed perfectionism (SPP) which reflects one's perception that others hold excessively high standards for oneself. Thus, self-oriented

perfectionism is a mainly internally motivated form of perfectionism whereas socially prescribed perfectionism is mainly an externally motivated form (Stoeber et al., 2009) and is closely associated with low subjective well-being and poor psychological adjustment (Stoeber & Childs, 2010). Socially prescribed perfectionists appear to suffer more shame, embarrassment, anxiety and depression, possibly because they perceive standards and goals as externally imposed, as opposed to self-oriented perfectionists who select more achievable goals, they target their achievement more specifically (Tangney, 2002). Finally, other-oriented perfectionism (OOP) describes the tendency of holding unrealistic standards regarding any performance or behaviours for significant others.

Almost Perfect Scale-Revised (APS-R; Slaney, Mobley, Trippi, Ashby, & Johnson, 1996). The APS-R was developed in the 1990s and it measures three perfectionism dimensions: Standards (perfectionistic strivings, high personal performance expectations), Discrepancy (perfectionistic concerns as the perceived gap between personal standards and one's evaluation of having met those standards), and Order (preference for organisation). Particular importance should be paid to the Discrepancy subscale, which is a unique, important, and influential subscale in theory and research on perfectionism (Flett et al., 2016; for a discussion, see Flett & Hewitt, 2014). Validity evidence was found for the Discrepancy subscale which had very strong links with dissatisfaction, reactivity to mistakes and black and white thinking (Stairs et al., 2012). Also, Discrepancy was associated significantly with socially prescribed perfectionism, concern over mistakes, doubts about actions, and parental criticism. The Standards subscale was found to correlate with SOP and with Personal Standards (Rice et al., 2007; Stairs et al., 2012). Finally, a strong positive association was found

between Order and the Frost-MPS Organization factor (Stairs et al., 2012). In addition, a shorter version of the scale, titled ‘The short form of the revised almost perfect scale’ (SAPS; Rice, Richardson & Tueller, 2014) was developed by reducing the number of items of the APS-R (Slaney et al., 2001).

However, except for one perfectionism scale, there is no domain-specific tool for assessing perfectionism. The Multidimensional Inventory of Perfectionism in Sport (MIPS; Stoeber, Otto, & Stoll, 2006) was developed for the field of sports, and became a commonly used measure (Madigan, 2016). The MIPS is based on a combination of different models of multidimensional perfectionism and is comprised of four subscales (capturing the key dimensions of perfectionism in sport): striving for perfection, negative reactions to imperfection, parental pressure to be perfect, and coach pressure to be perfect (Madigan, 2016) (for more details see Section 4.4.3.3, pp. 127-128).

3.2.2 Characterisation of healthy and unhealthy perfectionists

Evidence from previous research shows that two broad dimensions of perfectionism can be differentiated: one capturing more positive aspects of perfectionism (positive striving perfectionism, also known as adaptive perfectionism) and one capturing more negative aspects of perfectionism (maladaptive evaluation concerns perfectionism (Stoeber & Childs, 2010; for review see Stoeber & Otto, 2006). In adaptive perfectionism, perfectionistic strivings drive levels of high achievement, unimpaired by self-critical behaviours. Healthy perfectionists are able to modify their standards in accordance with the situation, to temper their ‘high’ standards by knowing their limitations and strengths, to keep a focus on striving for success, to maintain a sense

of self which is independent of their performance, to complete tasks on time, and to maintain balanced thinking during the work process by allowing themselves the flexibility to be less precise depending on the situation (Enns & Cox, 2002). This leads to low levels of psychological distress in healthy perfectionists.

In contrast, maladaptive perfectionism is a personality trait characterized by striving for flawlessness and setting excessively high standards for performance, accompanied by tendencies toward over-critical evaluations of one's behaviour (Hewitt & Flett, 1991, 2002). Self-criticism is conceptualised in the form of three constructs (James et al., 2015): a general tendency to ruminate; beliefs about the unacceptability of experiencing or expressing negative thoughts and emotions; and habitual critical self-thinking. Higher levels of self-criticism are associated with unhealthy perfectionism and psychological distress, self-criticism partially mediating this relationship (James et al., 2015), and in particular maladaptive but not adaptive perfectionists have higher dispositions to ruminate. Conceptually, self-critical perfectionism differs from low self-esteem as it involves a critical and harsh self-evaluation relating to feelings of failure to live up to one's own or others' expectations (Dunkley & Grilo, 2007), and self-critical perfectionists were found to be likely to engage in experiential avoidance (individuals' unwillingness to remain in contact with uncomfortable internal experiences, such as distressing thoughts, feelings, and sensations (Hayes et al., 1996)) in order to regulate feelings of low self-esteem (Santanello & Gardner, 2007). Unhealthy perfectionists have tendencies towards being over-concerned about making mistakes, doubting the quality of their working ability and its outcomes, fearing negative evaluation by others, having beliefs that perfection is expected from them, experiencing negative reactions to imperfection, and seeing discrepancies between

their intended and perceived skills and/or knowledge: they also allow themselves little flexibility into their performance and little room for making mistakes. The concept of discrepancy is argued to be a basic issue in perfectionism (Hamachek, 1978 cited in Santanello & Gardner, 2007). In the dual framework of perfectionism, adaptive perfectionists can be described as people who typically have high standards but low levels of discrepancy (e.g. relatively close to attaining their high standards). In contrast, maladaptive perfectionists have both high standards with high levels of discrepancy, desperately wanting to be perfect but falling short of their own standards and expectations, which makes them feel imperfect (Slaney et al., 2001, Flett et al., 2016). These negative cognitions often result in high psychological distress (Slaney, Rice & Ashby, 2002).

Regarding the aetiology of the two types of perfectionism, qualitative and quantitative studies have provided preliminary evidence that indicators of perfectionistic strivings develop through a social learning mechanism by observing and imitating parents' perfectionism (Bandura, 1997; Damian et al., 2017). In comparison, indicators of perfectionistic concerns develop through a social expectations mechanism, that is, as a consequence of contingent parental approval associated with parental expectations, criticism, and parental control (e.g., Speirs Neumeister, 2004; Soenens et al., 2008; Appleton, Hall, & Hill, 2010; Miller et al., 2012; Damian et al., 2013).

3.2.3 Associated constructs and traits with perfectionism

The consequences of maladaptive perfectionistic behaviours have been extensively explored in research studies. The association between interpersonal aspects of

perfectionism and having difficulties in social relationships was confirmed in several of these studies. It can be however argued that the social environment affects the development of maladaptive perfectionism. For example, the perceived quantity and quality of social support or lack of available social support in perfectionist university students' lives was found to mediate the link between evaluative concerns perfectionism (a maladaptive form, having high personal standards) and distress (Dunkley & Blankstein, 2000).

'Other Oriented Perfectionism' (OOP) is the tendency to expect perfection from others (Flett & Hewitt, 2002), and Stoeber (2014) found that OOP is uniquely related to manipulateness and risk taking, and shares other positive relationships with Socially Prescribed Perfectionism, as well as hostility, callousness, deceitfulness, irresponsibility and impulsivity. Socially prescribed perfectionism (but not socially oriented perfectionism; SPP) was related to fear of negative evaluation (Hewitt & Flett, 1991). Finally, Flett & Hewitt (2002) suggested that most case histories illustrate that personal distress and evaluations of the self and adjustment problems are associated with perfectionism.

With regard to achievement motivation, Stoeber et al. (2008) found the perfectionism dimension of 'negative reactions to imperfection' to be related to performance-avoidance goals (being concerned with avoiding making a bad impression) and inversely to mastery goals (orientation towards learning something; Elliot & McGregor, 2001). Their findings suggest that negative reactions to imperfection are associated with maladaptation because of maladaptive perfectionists' negative relation to achievement goals and avoidance motivation. In contrast, Stoeber et al.'s (2008)

analysis highlighted a positive relationship between negative reactions to imperfection and performance-approach goals. According to Elliot (1997), this can show a close relationship with hope for success and fear of failure as they were found to be associated with both performance approach and performance avoidance goals. Therefore, striving for perfection is likely to represent positive perfectionism, and it is related to mastery and performance approach goals which holds that positive perfectionism is related to approach motivation, whereas negative reactions to imperfection are related to mastery and performance avoidance goals, therefore negative perfectionism is related to avoidance motivation. In other words, maladaptive perfectionists may focus on proving their ability and neglect improving their ability, which in the long run can have detrimental effects on the performance (Stoeber et al., 2008). Campbell & Di Paula (2002) suggest that one's beliefs about conditional acceptance and concern about others' rejection are coupled with low self-esteem, negative affect (depression, neuroticism), a lack of certainty or clarity about one's attributes and goals, low efficacy, rumination, goals adopted for introjected or external reasons, and a tendency to be dissatisfied with goal progress or to abandon declared goals. These accompanying phenomena suggest that maladaptive perfectionists might concentrate more on minimizing failure than achieving success. In contrast, the belief that one pursues or strives for perfection suggests a primary motive to achieve success. People with this belief evidence little concern about rejection, high self-esteem, positive affect, greater certainty about one's attributes and goals, high efficacy, self-determined goals, and have an active pursuit and satisfaction with progress on declared goals. Although both behaviours indicate a strong focus on standards and performance, there are different consequences on psychological well-being and the regulation of

goal-directed behaviour. These motives suggest that the motivational distinction may be critical in the understanding of perfectionism (Campbell & Di Paula, 2002).

3.2.4 Issues in assessing perfectionism

Since there is no consensus about the specific factors that can define perfectionism as a general construct, several different perfectionism dimensions are used in this research field (Hill et al., 2015) with the application of different multidimensional perfectionism scales. Ambiguities were spotted regarding the assessment of the ‘order’ or ‘organization’ dimension from the F-MPS (Frost et al., 1991) and APS-R (Slaney et al., 2001), which measure one’s need for orderliness and discipline (e.g. ‘Neatness is important to me’). The question might be raised as to whether measuring orderliness should focus on the ability to keep oneself organized and to have good organizational skills, or to have the need for order itself. The fundamental difference between the two is that individuals who score high on 'order' might have developed an inner need for order, but they may not possess the necessary skills to maintain order in their practices, and that might cause anxiety and other negative emotional states.

To consider organisation as a skill instead of a need is supported by Barlow’s (2000) finding of strong associations between experiences of uncontrollability and the development of psychological vulnerability for anxiety and depression. Also, regarding the dimension of need for order, it was advised by the scale’s developers to eliminate its results from the overall perfectionism score for having the weakest intercorrelation with other perfectionism dimensions assessed in the F-MPS (Frost et al., 1990; Stöber, 1998).

Self-oriented perfectionism (SOP) was suggested to be considered as an ambivalent form of perfectionism (Enns & Cox, 2002). Although SOP has been shown to relate to positive outcomes such as conscientiousness, high self-esteem, positive affect, and goal attainment (e.g. Trumpeter, Watson, & O’Leary, 2006), it also has shown positive correlations with maladaptive ways of coping such avoidant coping (e.g., Dunkley, Zuroff, & Blankstein, 2006). Nevertheless, most studies found SOP negatively correlating with self-esteem (e.g. Ashby & Rice, 2002; Park & Jeong, 2015; Deuling & Burns, 2017), and in other studies a positive relationship was found (e.g., Trumpeter, Watson, & O’Leary, 2006). To answer this ambiguity, Campbell and Di Paula (2002) searched for factors that show different features of the perfectionistic traits. They found two separate aspects that distinguish within the self-oriented perfectionism subscale which they named Perfectionistic Strivings and Importance of Being Perfect. Also, after inspecting the items of the SPP subscale, they were able to split the SPP subscale into two factors: Others’ High Standards capturing people’s perceptions that others have excessively high expectations of them (e.g. “People expect nothing less than perfection from me”) and Conditional Acceptance capturing perceptions that others only accept them when they live up to these expectations (e.g. “Others will like me even if I don’t excel at everything”; reverse-coded). However, only Conditional Acceptance showed negative correlations with self-esteem and positive affect, and positive correlations with depression and negative affect. Others’ High Standards did not show any significant correlations, therefore they concluded that Conditional Acceptance seems to capture aspects of Socially Prescribed Perfectionism that are negative, whereas Others’ High Standards seems to capture aspects that are less negative or they are ambivalent.

In a study by Rimes and Chalder (2010) three perfectionism dimensions of Importance of Being Perfect, Others' High Standards and Conditional Acceptance showed a positive correlation with dysfunctional beliefs (e.g. to believe that showing emotions or distress will be evaluated negatively by others); however, Perfectionistic Strivings did not. Similarly, the socially prescribed perfectionism subscale was divided into two dimensions of Others' High Standards that captures individuals' perceptions that people have excessively high expectations of them (e.g. "People expect nothing less than perfection from me"), and Conditional Acceptance, a factor characterising perceptions that others will only accept them when they live up to these expectations (e.g. "Others will like me even if I don't excel at everything"). Only the items from Conditional Acceptance showed significant correlations with self-esteem, positive affect, depression and negative affect, and Others' High Standards did not, and Conditional Acceptance has been suggested to capture aspects of socially prescribed perfectionism that are decidedly negative, whereas Others' High Standards seems to capture aspects that are less negative or even ambivalent (Rimes and Chalder, 2010).

Stoeber, Kempe and Keogh (2008) investigated self-conscious affect after success and failure. They found that Perfectionistic Strivings (but not Importance of Being Perfect) showed a positive correlation with pride after success. Moreover, while all four subscales showed positive correlations with shame after failure, only Conditional Acceptance (but not Others' High Standards) showed a negative correlation with pride after both success and failure. This way, Stoeber, Kempe and Keogh (2008) argue that, regardless of outcomes, Conditional Acceptance predicts higher levels of negative self-conscious affect. Further, Stoeber and Childs (2010) found that the 'perfectionistic

striving' dimension is negatively correlated with depressive symptoms and negative affect, and that it is positively correlated with positive affect and high self-esteem. In contrast, they found the 'importance of being perfect' to negatively correlate with high self-esteem.

Factor analytic studies (e.g., Stoeber & Otto, 2006; Dunkley, Blankstein & Berg, 2012) indicated that the concern over mistakes (Frost et al., 1990), socially prescribed perfectionism (Hewitt & Flett, 1991), and discrepancy subscales from the Almost Perfect Scale-Revised (Slaney et al, 2001) together form a latent factor of self-critical perfectionism. Regarding the two independently developed scales, a compelling finding took place in that the items in Hewitt and Flett's scales conceptually capture most of the item content in the Frost et al. (1990), given that when Frost et al. (1993) factor-analysed their subscales together with the Hewitt and Flett's (1991) subscales, only two factors emerged: One factor contained Self-oriented Perfectionism subscale (Hewitt & Flett, 1991) and the Personal Standards subscale (Frost et al., 1990). The second factor contained the Socially Prescribed Perfectionism subscale (Hewitt & Flett, 1991) and the remaining subscales (Concern Over Mistakes, Parental Criticism, Parental Expectations, and Doubts About Actions) of the Frost et al.'s (1990) multidimensional perfectionism scale (Frost-MPS). Subsequently, further problems were pointed out about the Frost-MPS regarding its convergent and face validity. First based on parallel factor analysis, Stöber (1998) suggested that the F-MPS should rather be applied as a four-factor scale, instead of evaluating data following the original structure with six underlying factors. This way, the scale consists the components of Concern over Mistakes and Doubts about Action as one merged factor, as well as Parental Expectations and Parental Criticism as another merged factor, whereas

Personal Standards and Organization remained as two distinct separate factors. Further issues, regarding face validity, were recognised about the F-MPS as two items on the Personal Standards subscale were found to be confounded with self-worth (“If I do not set the highest standards for myself, I am likely to end up a second-rate person”) and competence valuation (“It is important to me that I be thoroughly competent in everything I do”), and these items were recommended for exclusion in future research (DiBartolo et al., 2004). Second, the Concern over Mistakes and Doubts about Action factors at the F-MPS show indications that these perfectionist constructs can be viewed as a reversed self-efficacy. Self-efficacy is a psychological construct defined by Bandura (1997) which is viewed as an outcome of complex learning experiences that are acquired either directly through repeated success or failure or through the degree of somatic arousal that occurs at specific challenges; or indirectly as one’s response to the arousal which take place through vicarious encounters or observation, and through modelling or verbal persuasion by people who are highly valued by the individual (Bandura et al., 1988). Thus, self-efficacy is closely related to one’s perceived control over the environment, and diminished sense of control is associated with the experience of negative emotions which in a longer term can grow into anxiety disorders that are potential risk factors relating to the perceived degree of control that one experiences over one’s environment (Kenny, 2011).

Furthermore, Stoeber (1998) pointed out the issues about the MPS (Hewitt & Flett, 1991), Frost-MPS (Frost et al. 1990) and the APS-R (Slaney et al., 2001) that these scales’ reliability and validity is questionable which, as their developers state, have been established on college and clinical populations. In particular, the F-MPS’s validation study was conducted using American female psychology undergraduate

students. Despite the scale having been criticised in academic circles, it was quickly adopted by researchers in personality and clinical psychology (Stoeber, 1998). Proceeding from this, the present study raises concerns that is very likely that young female psychology undergraduate students are not fully representative of the general as well as the classical musician population. Research literature on musicians' perfectionism is discussed in Section 3.4.

3.2.5 Qualitative research on perfectionism

The review of the existing literature suggests that perfectionism research is mostly quantitative in nature as there are only a few studies that adopted qualitative methods which was conducted mostly in the education (e.g. Miller et al., 2012; Stoeber et al., 2015) and sports (e.g. Stoeber et al., 2006; Larkin et al., 2016) domains. These studies collectively contributed to the value and the importance of applying qualitative methods in perfectionism research, thus providing more in-depth accounts of the beliefs, opinions and perceptions of perfectionists (Hill et al., 2015). To date, only Hill et al.'s (2015) study has examined the accounts of performing artists using qualitative methods. The participants in the study were recruited who labelled themselves as perfectionists and were high-level performers (athletes competing at an international level and professional-level musicians and dancers (whose income partially or fully came from music or dance performance)). Within the three identified overarching themes: drive, accomplishment, and strain, by the participants being a perfectionist was characterised as having ever increasing standards, obsessiveness, rigid and dichotomous thinking and dissatisfaction. The ways in which being a perfectionist influenced participants' lives were also described in that, on the one hand, it provided

greater capacity towards success in their respective profession, however, to varying degrees it contributed towards personal and interpersonal difficulties. Based on their findings, Hill et al. (2015) confirmed the adequacy of the content of current models and measures that are administered in contemporary perfectionism research in sport and performing arts. In addition, they drew attention to the need to pay greater attention to measuring obsessiveness, dissatisfaction, suggesting that intra- versus interpersonal dimensions of perfectionism would provide further insight into the lives of perfectionists in these domains. They also emphasised that the need for examining the accounts of individuals selected based on scores on existing measures enables researchers to test existing models.

3.3 Music Performance Anxiety: Occurrence, definitions, theories and measures

The following section focuses on research outcomes and theoretical issues regarding music performance anxiety.

3.3.1 Music Performance Anxiety in musicians' practice

Music Performance Anxiety (MPA) is a common problem among classical musicians and it can negatively affect the quality of performance. In 1988, a survey conducted by Fishbein et al. (1988) that was initiated by the International Conference of Symphony and Opera Musicians (ICSOM; organised in the USA) involved 2212 respondents from 48 professional orchestras (no age range was provided in the report). The results revealed that 24% of musicians frequently suffered from MPA symptoms. Among these, 13% experienced acute anxiety, and 17% experienced depression. In

2015, the ICSOM survey was repeated with 447 orchestral musicians, and it was found that 98% of participants at least once in their performing life experienced MPA (Beder, 2017). The study revealed that most of the participating professional musicians were teenagers (between 11–15 years of age) when they first experienced music performance anxiety (32%), followed by ages 16–20 (27%) and ages 5–10 (15%). In total, only 2% of the 447 musicians had never experienced MPA. Further, 60.6% believed that MPA negatively affected their performance quality. These findings show similarities with a former survey conducted by James (1998) which involved 56 orchestras in which 70% of musicians were found to perceive their MPA severe enough to interfere with their performance, and 16% of musicians experienced this level of MPA intensity more than once a week. Also, other studies looking at professional and higher education student musicians have indicated that MPA is one of the most frequently reported problems (Williamon & Thompson, 2006), which can negatively affect the quality of performance.

Interestingly, the style of music and instrument played were found not to affect the experience of MPA (Fishbein et al., 1988; Kivimäki & Jokinen, 1994; van Kemenade & van Son, 1995; Huston, 2001; Papageorgi et al., 2011; Welch et al., 2008). Research on gender differences regarding MPA, however, is controversial since some studies found female musicians reporting more MPA than men (Huston, 2001; Ryan, 2004; Kenny & Osborne, 2006; Papageorgi, 2007; Osborne & Kenny, 2008; Papageorgi et al., 2011; Kenny & Ackermann, 2015) whereas other studies (e.g. Rae & McCambridge, 2004; Fehm & Schmidt, 2006) found no gender differences.

MPA is suggested to depend on the musicians' performing experiences, since more debilitating MPA was recorded among student musicians than among professionals (e.g. Cox & Kenardy, 1993; Williamon & Thompson, 2006; Papageorgi et al., 2011; Spahn et al., 2016). It was also observed that students who attribute their difficulties to performance anxiety tend to step away from pursuing music as a career (Osborne et al., 2005). In the meanwhile, no studies reported on those who never enter the profession, or who leave the profession because of MPA (Patston, 2014): this issue was addressed in the current study (for details see Chapter 6). It has been suggested in the literature that MPA develops during childhood (e.g. Osborne & Kenny, 2005; Fehm & Schmidt, 2006), but it has a greater effect on adolescent populations, and is more prevalent by the undergraduate years (e.g. Cox & Kenardy, 1993; Huston, 2001; Osborne & Franklin, 2002; Kokotsaki & Davidson, 2003). However, it has been argued that despite that difference, the intrinsic characteristics of MPA in adolescence are qualitatively similar to those experienced by adult musicians (Kenny & Osborne, 2006).

In their study, Wallace and Alden (1997) found differences in the impact of anxiety on the cognition and performance of highly anxious musicians and those with lower MPA levels. Anxious performers had negative expectations about the outcome of their performances, were negatively biased about the evaluation of their performance, had stronger concerns about the consequences of a potentially poor performance, expected negative judgement by examiners or audiences, displayed heightened responsiveness to changes in reactions of judges or audience, and were less likely to feel that they had handled the situation skilfully. Similar results were revealed about the effects of negative thoughts and feelings (Kirchner, 2003). Kirchner found that the experience

of MPA undermined performers' self-confidence which, in turn, affected the way they viewed themselves (musical identity), also it influenced their perception of how others viewed them. Furthermore, negative self-evaluative focus and disruption of attention from the task was found to result in performance impairment. Choking under pressure is due to the anxiety that shifts performers' attention from the task-relevant information towards a task-irrelevant information (e.g., worries and disturbing thoughts), which is in line with recent theories on anxiety and performance (Kirchner, 2003; Kenny et al., 2011; Oudejans et al., 2016). On the other hand, in other studies, many of the negative cognitions of MPA were found to revolve around the perceived somatic arousal and exaggerated beliefs concerning the importance of the performance (Steptoe & Fidler, 1987, Liston et al., 2003; Osborne & Kenny, 2008; Kenny, 2009); fear of memory lapses, lack of confidence and worry about the performance are common (Kenny et al., 2004).

In a recent study conducted by Buma et al. (2015) half of the participating elite orchestral musicians' retrospective verbal reports showed that when one had to perform under pressure, the focus was placed mainly on 'music', which enabled musicians to focus less on the physical aspects of the performance (e.g. breathing) and confidence-related thoughts (e.g. "I trust that I will do well"). Given that these participants were elite musicians having over 20 years of experience, the findings can have positive implications, namely that by gaining professional experience, orchestral musicians are able to learn to handle stressful performance situations. Similarly, Huston (2001) found that years of playing the instrument associated with lower rates of MPA, which decreased in a linear fashion as professional status rises across portfolio musicians and gifted instrumental students. In contrast, the study by

Oudejans et al. (2016) involved music academy students, in which only 36 % were able to direct their full attention on ‘music’ in performance situations under pressure, and in half of the situations, before making a mistake, the student participants focused on worries and worry related disturbing thoughts. Only a minority (8%) of the students focused on thoughts that give confidence (e.g. “I will finish the piece successfully”).

In music, MPA is often seen to have close links with other forms of anxiety, e.g. social anxiety, test anxiety or social phobia, such as lack of control, the reactions of important others, fear of negative evaluation, judgmental attitudes (Lehrer, 1987; Kenny et al., 2011) suggesting that musicians with high levels of MPA fear negative social evaluation more intensely than musicians with low levels of MPA. Musicians were also found to experience different levels of anxiety in different music performance situations (Cox & Kenardy, 1993). For instance, auditions were reported to be MPA-inducing. For musicians, the audition represents a specific setting in which the repertoire is ordered by a panel, and solo specific parts of the orchestral repertoire are played in isolation. Pieces are often played in short performances (5–10 minutes), and the jury panel usually interrupts the audition process (Spahn et al., 2016). Thus, auditions are highly competitive, and participation in them causes considerable stress because it is both a performance and a job application (Karmeier, 2012 cited in Spahn et al., 2016).

3.3.2 Theorization of Music Performance Anxiety (MPA)

The research literature on the definition (e.g. Kenny, 2006; Papageorgi et al., 2007) and aetiology of MPA (e.g. Huston, 2001; Tamborrino, 2001) is extensive and includes

various different views about the conceptualisations of the problem. Patston (2014) summarized the issue of assessing MPA as problematic: “Unfortunately the lack of standard definitions and measures makes assessing accurate levels of prevalence difficult. In order to assess prevalence, it is necessary to agree on what exactly is being measured” (p. 90).

From a historical perspective, there is an interesting but unscientific speculation as to why anxiety appears and how it can be kept under control. Havas (1973) published performance guides addressing the psychological aspects of performance, in which she emphasized the comfort of the performers by asking them to allow themselves to feel comfortable, which helped them to release the anxiety. “I don’t mind how badly he plays as long as he tries to feel comfortable. And when he begins to do so I begin to enjoy the music” (p. 114). Havas emphasized the creative aspect of performance, not the technical mastery. Her approach was to focus on the underlying psychological aspects to achieve a more relaxed performance state. What Havas was suggesting to achieve seems to have included positive or optimistic behavioural and cognitive features that are the opposite of maladaptive perfectionistic tendencies.

From a scientific perspective, Steptoe and Fidler (1987) suggested that anxiety is positively linked with catastrophizing. They argue that anxious musicians tend to perceive their performances unrealistically negatively, and those musicians who have moderate levels of MPA tend to make realistic appraisals of their performances. Furthermore, MPA can also be described as a complex phenomenon which incorporates three different modalities of anxiety: somatic (e.g. accelerated heart rate, cold limbs, sweating, shallow breathing) (Lehrer, 1987)), behavioural (e.g. avoidance

of practice or performance (Kirchner, 2002; Salmon, 1990) and increased number of errors in performance (Kendrick et al., 1982)), and the cognitive aspects. The cognitive component of MPA is well described by Salmon (1990). In his definition, MPA is “the experience of persisting, distressful apprehension about and/or actual impairment of, performance skills in a public context, to a degree unwarranted given the individual’s musical aptitude, training and level of preparation” (p. 3). This is perhaps the most commonly used definition of the psychological manifestation of MPA in the literature today (Patston, 2014).

According to Kenny (2011) the early conceptualisations of MPA were symptom-focused, and questionnaires did not include items that would explore the degree of other related psychological conditions to which musicians’ high scores would be related. She cautiously noted that because very little demographic information was collected in such surveys, it was difficult to identify vulnerable musicians and determine potential causes of their anxiety. She claimed that this direction changed when MPA researchers started to adopt a cognitive-behavioural approach which contributed to the understanding of different types of cognitive factors, and the roles they play in MPA processes.

The next three subsections review two distinct theorisations of music performance anxiety (MPA). Both models include the factor of previous experiences. First, the theoretical framework of MPA proposed by Papageorgi et al (2007) is introduced, then Kenny’s (2009) MPA model is summarised in the second subsection, and finally the two models are compared.

3.3.2.1 Conceptual framework of MPA (Papageorgi, Hallam, & Welch, 2007)

In the conceptual framework of MPA developed by Papageorgi et al. (2007), physiological arousal plays a central element in which self-evaluative processes affect the performers' emotional and psychological states regarding their performance. Papageorgi et al. claim that their conceptual framework of MPA can be seen as an elaboration and extension of Wilson's model (for a review see Wilson, 2002) in which the level of performance anxiety is dependent on the interplay between trait anxiety, task difficulty and situational stress.

As Papageorgi et al. (2007) stated, the model follows a "notional alignment of time" (p. 97) in which three main phases are introduced (pre-performance, during-performance and post-performance conditions), with eight sub-phases in each phase. As they state, evidence for the model derived from related literature which they present and discuss from the musical performance perspective.

Thus, the conceptual framework of MPA suggests that there are three categories of factors that can contribute to the increase of MPA: "(i) factors influencing a performer's susceptibility to experiencing performance anxiety; (ii) factors influencing their task efficacy; and (iii) factors related to the performance environment" (p. 84), and these three initial conditions determine how a performer evaluates the event of performance where the longer-term effects of anxiety influence the performer's vulnerability to MPA in the future. In detail, these three categories include the following:

(i) Factors influencing a performer's susceptibility to experiencing performance anxiety. This category describes the performers' susceptibility and the degree of sensitivity to anxiety which are attributed to their characteristics. These individual characteristics include further three types of features: **intrinsic** (gender, age, personality, trait anxiety, sensitivity to evaluation by others, self-efficacy beliefs, self-concept); **extrinsic and/or situation-specific** (the extent of performing experience and the quality of previous similar experiences); and the **cognitive** (e.g. intelligence level, cognitive style, metacognitive abilities, attributional style, beliefs about learning and ability, and outcome expectancies).

(ii) Factors influencing a performer's task efficacy: Task-efficacy is influenced by the performers' commitment and the amount of work that they invested into the preparation process for a forthcoming performance. The task efficacy is also affected by musicians' motivation and their approach to learning, and that depends on the difficulty of the performance material and the musicians' technical, musical and memorisation abilities. Low task efficacy, according to Papageorgi et al. (2007), may result from inadequate preparation, surface approach to learning, motivation for achievement related to fear of failure, high task difficulty and value. The model also highlights that musicians' strategies to cope with anxiety can determine how much they find it stressful to control their physiological arousal and what ways they are able to alleviate the maladaptive effects of their anxiety.

(iii) Factors related to the performance environment: Papageorgi et al. (2007) argue that the characteristics of the environment where the performance takes place can either promote or reduce anxiety levels. The reason for this is that the performance and

the performer are affected by factors such as the presence of an audience, the characteristics of the venue, and the amount of perceived self-exposure. The authors claim, the model also points out the extent of performing experience and the quality of previous experiences that are considered as extrinsic and/or situation-specific aspects. However, the model does not focus in detail on the social and interpersonal factors that influence musicians' development during their music education. Such factors can be the musicians' parents and teachers who play a role forming those traits and skills (e.g. perceptions about the degree of their sensitivity to anxiety, task efficacy or in the perception of the environment where they are performing) that are included in the model.

Given that musicians may be affected or may respond to stressful or anxiety inducing situations differently (Papageorgi et al., 2007), they highlight that the musician as an individual must be placed at the centre in MPA research. Further, they argue that musicians are more sensitive than others to negative evaluation and fear of failure, and they may regard evaluative situations such as recitals and examinations as more threatening and challenging (Wilson, 2002).

3.3.2.2 The model of MPA (Kenny, 2009)

Kenny's MPA model also focuses on the underlying problems that hypothetically can lead to high MPA levels. To construct her model, she drew on a number of theories. First, following Wolfe's (1989) suggestion, she considers MPA to have both adaptive and maladaptive effects on performance. The performers' adaptive, in other words, the performance-enhancing characteristics are the arousal level and sense of confidence

or competence. In contrast, nervousness (apprehension) and self-consciousness (distractability) are seen as the maladaptive, harmful effects of MPA which can worsen the performance outcomes. In this regard, Kenny (2011) argues that the direction of MPA (facilitative vs. debilitating) may be more important in MPA influencing musicians' performance quality than the perceived intensity of MPA.

Further, Kenny considered Martens et al.'s (1990) multidimensional competitive sport anxiety theory in which anxiety is divided into two partially independent components: cognitive anxiety (concerns about the consequences of failure), and somatic anxiety (negative perception of the meaning of physiological arousal prior to performance). Also, she drew on Beck's general model of anxiety (Beck & Emery, 1985), that lead Kenny to distinguish between the different MPA related symptoms such as physiological arousal, negative thoughts, and anxious behaviours (Kenny, 2011). Proceeding from this, Kenny argues that physiological arousal (somatic anxiety) may result in a flawed performance only when cognitive anxiety is high.

Finally, with the aim to reveal the aetiology of MPA, Kenny built on Barlow's (2000) emotion-based 'triple vulnerability model' of anxiety. Barlow states that individuals' vulnerabilities are specifically associated with environmental influences that can account for the development of anxiety or mood disorders. Such influences are categorised into three different vulnerabilities: a genetically heritable generalised biological vulnerability (e.g. neuroticism); a generalised psychological vulnerability (e.g. early life experiences, particularly negative ones); and specific life experiences that can establish specific psychological vulnerabilities (e.g. bad performing experiences and/or studying with a critical instrumental teachers).

To specifically apply this model to musicians, Kenny presented an example of an anxious performer: A young performer who is high in trait anxiety (inherited biological vulnerability for anxiety), and comes from a home environment in which expectations for excellence are high but support for achieving excellence is low (generalized psychological vulnerability), and has had an early exposure to frequent evaluations and self-evaluations of his/her performances in a competitive environment (specific psychological vulnerability) is more likely to experience higher levels of the physiological, behavioural and cognitive responses characteristic of MPA. Thus, in an anxious performer, anxiety may be triggered by conscious, rational concerns or by cues that unconsciously trigger earlier anxiety-producing experiences or somatic sensations. After the anxiety is triggered, the person shifts into a self-evaluative attention state, and via self-evaluation the person perceives his/her inadequate capabilities to deal with the threat: the performance. In performance-related situations, the attention of anxious musicians typically narrows down to a focus on catastrophic cognitive self-statements that disrupt concentration and performance. However, Kenny (2009) and with her colleagues (Kenny et al., 2011) acknowledge that not all occurrences of anxiety necessarily have negative effects, suggesting that a certain degree of anxiety is beneficial in helping the musician attain the required threshold of physiological arousal to ensure an excellent performance in public, and that a bigger number of non-traumatic exposures to performance situations provide better protection against the development of severe anxiety in subsequent potentially traumatizing situations (Kenny, 2011).

Nevertheless, Kenny (2011) recognised the need for musicians' self-regulation efforts that prevent or reduce the level of their anxious apprehension before an anxiety response would become conditioned to their performance. She argues that since anxiety is considered as a defence against the possibility of facing a future threat (Barlow, 2000), the fear of an impaired performance or fear of shame that a performer may feel after an impaired performance can lead to a negative conditioning. This is especially likely when musicians perceive their performance as impaired that makes them sense negative emotions and negative self-evaluation which, in turn, can exacerbate their anxiety (Kenny, 2011). Further, she argues that this sequence can lead to a vicious circle where the performance situation itself triggers a conditioned anxiety, and this is the reason why musicians' self-regulation efforts are crucial in the ability to interrupt this potentially negative conditioning sequence.

To sum up, Kenny suggests that mainly three distinct factors are responsible for the experience of MPA: negative cognitions (uncontrollability, unpredictability, negative affect, situational cues), behaviours with self-evaluative focus and fear of negative evaluation, and physiological factors including arousal changes and developing memory bias.

3.3.2.3 Comparison of the MPA models proposed by Papageorgi, Hallam & Welch (2007) and Kenny (2009)

To compare the two models detailed in Sections 3.3.2.1 and 3.3.2.2, there was one major specific difference. In order to explore the aetiology of the problem, Kenny's (2009) MPA theory is different from other conceptualisations of MPA, since it

considers both, musicians' intra- and interpersonal perspectives, including demographic or social-psychological effects of significant others (e.g. teachers, parents). In addition, Kenny (2009) also assumed in her model that other salient factors can contribute to MPA, such as lack of performing experience, inadequate preparation or poor technique which might even hinder the learning and preparation process of musicians. The model developed by Papageorgi et al. (2007) provides a detailed list of factors which, in contrast with Kenny's (2009) model, mostly have an intrapersonal focus. These factors include self-concept, self-efficacy, negative outcome expectancy, and anxiety coping strategies related to the outcomes of the musicians' prior experiences which, via the internalization processes, have developed into specific skills and characteristics.

However, in the current study, it is assumed that maladaptive processes and traits (e.g. MPA, perfectionism) do not manifest in isolation but originate and reside within the context of performers' general psychological health, life history, and study or work environments. The cited theoretical models provide an appropriate foundation for the research which aims to further the understanding of the process and the development of MPA. The following sub-section reviews the somatic aspects of MPA, which in the literature has been referred to the term Anxiety Sensitivity.

3.3.3 Anxiety sensitivity

Anxiety Sensitivity is defined as the fear of anxiety-related bodily sensations, which is thought to arise from beliefs that these sensations have harmful somatic, social, or

psychological consequences (Reiss, 1991). Pronounced anxiety sensitivity starts with anxiety symptoms presenting a threat that announces physical or psychological collapse. When Anxiety Sensitivity reaches a higher level, individuals develop irrational beliefs to protect themselves, and wish to be completely free of anxiety symptoms that are perceived as a personal failure and indications of imperfection (Ellis, 2002). Other modalities such as increased number of errors in performance have been found to be highly relevant to Anxiety Sensitivity since performance errors and negative outcomes can deteriorate the performance quality (Kendrick et al., 1982).

It is worth noting that cognitive patterns found in both anxiety sensitivity and MPA are reminiscent of some aspects of perfectionism (see Section 1.2.3) and that perfectionists' thinking may also include a belief that a fear of possible anxiety symptoms is an evidence of one's imperfection (Korajlija & Begic, 2011). They also found in non-musicians that anxiety sensitivity and perfectionism were significant risk factors for trait anxiety. However, maladaptive perfectionism was a stronger predictor of trait anxiety than Anxiety Sensitivity (Korajlija & Begic, 2011).

Studies conducted with musicians found positive associations between Anxiety Sensitivity, MPA and trait anxiety. However, findings about the relationship between MPA and other predictors such as Anxiety Sensitivity, Trait Anxiety, State Anxiety can lead to misleading conclusions because of the different focus of the various studies. For example, the sensitivity to cognitive symptoms was found to better predict MPA than the sensitivity to physiological symptoms (Stephenson & Quarrier, 2005; Farnsworth-Grodd, 2012). Concerning the relationship between Anxiety Sensitivity

and MPA, Stephenson and Quarrier (2005), in a small sample of sixty-seven music college students (34% music performance majors), found weak to moderate correlations ($r = .27$ to $.60$). However, the fear of physiological symptoms (e.g. shaking hand, shallow breathing) showed only weak correlations with MPA, and the fear of dissociative (e.g. memory loss) and neurologic symptoms (e.g. muscle weakness, poor cognitive abilities) revealed moderate correlations ($r = .49$), and fear of publicly observable reactions ($r = .60$). Their results indicate that the cognitive elements play an important role in musicians' experiences of MPA.

However, in another study which did not assess Anxiety Sensitivity, trait anxiety and gender predicted MPA, especially in cases when negative cognitions occurred (Osborne and Kenny, 2005). Finally, when Miller and Chesky (2004) examined the intensity and direction of cognitive and somatic anxiety and self-confidence of music majors in a four-week experimental study, found that the students' cognitive anxiety was higher than their somatic anxiety (anxiety sensitivity). Further, Miller and Chesky found that higher cognitive anxiety was associated with lower levels of self-confidence, as well as changes in the intensity of cognitive and somatic anxiety were positively related, regardless of whether the anxiety for the performance was perceived as facilitative or debilitating.

3.3.4 Measures of Music Performance Anxiety (MPA)

Kenny (2006) identified twenty MPA self-report measures that were published in English and which had been developed for specific research projects with college and/or adult musicians. As she concluded, most measures were generic (that is, not

specific to any musical instrument), with some exception of some scales created specifically for pianists or string players (e.g. Stage Fright Rating Scale; Neftel et al., 1982). Overall, she found that the majority of scales assessed MPA as an enduring quality in a player's musical performances (that is, as a characteristic or trait of the individual). Many of the available MPA scales are adaptations of existing anxiety measures. For example, the *Performance Anxiety Inventory* (PAI; Nagel, Himle, & Papsdorf, 1981) is based on *Spielberger-Test Anxiety Inventory* (1980). The Spielberger's State-Trait Anxiety Inventory (Spielberger et al., 1983) is often used in conjunction with MPA specific scales to assess both enduring anxiety (trait anxiety) and anxiety that occurs in the performance situation under particular conditions (state anxiety). The most recent scale, the *Kenny Music Performance Anxiety Inventory* (K-MPAI; Kenny, Davies & Oates, 2004; Kenny, 2011) measuring both musicians' trait and state anxiety, was constructed specifically to address each of the components of Barlow's (2000) emotion-based theory of anxiety disorders. Among these scales, as Kenny argues, only the K-MPAI and PAI (Nagel, Himle, & Papsdorf, 1981) assess all three components – cognitive, behavioural and physiological – that are now commonly believed to comprise MPA and other anxiety disorders.

This section reviewed the definition, theories and measures of Music Performance Anxiety (MPA). The next section introduces personality traits and features that have been found to be associated with MPA.

3.4 Relationship among musicians' perfectionism, self-esteem and MPA

The two key stages for the development of perfectionism are suggested to appear in early childhood (Evans et al., 1997), and adolescence (Flett et al., 2002; Frost et al.,

1990). Studies examining the relationship between different dimensions of perfectionism and self-esteem in student musicians suggest that self-esteem is negatively correlated with MPA (Sinden, 1999; Kenny & Osborne, 2006), as well as with performance quality (Ryan, 1998, 2004). Regarding the relationship between MPA and perfectionism, in a sample of over 500 school aged children (10-17 years) Patston and Osborne (2016) found positive correlations between MPA and perfectionism (particularly Concern over Mistakes). They also suggest that female students tend to experience a steeper and more intense developmental path than males; and that the levels of MPA and perfectionism increase with years of experience, as students reach adolescence.

As it was described in Section 3.2.2, self-critical perfectionism is suggested to be linked to experiential avoidance which in music performance arguably occurs differently than for people in everyday life situations because performing in front of the public is unavoidable for musicians (Kenny, 2011). Kenny argues that musicians' avoidance more likely appears in the form of thought suppression and controlling or avoiding internal experiences. However, these behaviours may lead to opposite outcomes due to the increasing amount of unwanted thoughts and feelings.

3.4.1 Fear of negative evaluation and MPA

Regarding others' criticism, significant differences were found between the least and the most anxious performers based on the musicians' fear of negative audience reactions, their awareness of being poorly prepared and poor performance (Kenny & Osborne, 2006). These results may suggest a possible link between the appearance of

MPA and perfectionistic traits (Kenny, 2006). In addition, socially-prescribed perfectionism was also found to contribute to musicians' fear of the audience's disapproval, which caused pressure for the musicians (Steptoe & Fidler, 1987).

Regarding the role of fear of negative evaluation over MPA, contrasting results evolved. For instance, Osborne and Franklin (2002) found that musicians' perceptions of the consequences and likelihood of the audience's negative evaluation of a formal solo musical performance explains over thirty-five per cent of variation in MPA scores. This was justified by the reasoning that MPA occurs because performers constantly feel evaluated against a perfect standard. Further, in Osborne and Franklin's (2002) study, low and high anxious musicians held about the same beliefs of the performance standards the audience would expect from them. However, low anxious musicians considered themselves less likely to be negatively evaluated by the audience, and attributed less importance to the consequences of negative evaluation. In contrast, highly anxious musicians rated a great likelihood of negative evaluation, and the importance of the consequences of any negative evaluation was very high for them. However, as Osborne and Franklin added, the attributed importance of cognitive processes was the only difference that made the highly anxious group distinctive from the medium and low anxious groups. Thus, their result suggest that the fear of negative evaluation is a less important factor in MPA, while the presence of negative cognitions plays a more important role which distinguishes between high and low anxious musicians. Osborne and Franklin (2002) argue that musicians who are able to control their anxiety or are not experiencing MPA are doing so by using realistic self-appraisals (e.g. "I am bound to make a few mistakes, but so does everyone"). Such findings suggest that musicians' cognitive strategies (e.g. positive vs. negative

thinking) seem to have a more influential role in their practice than other cognitive or emotional processes such as fears of physiological sensations. Other research related to this issue also suggests that the presence of negative cognitions might play a more important role in causing performance disruption than physiological or behavioural components of anxiety (Kenny & Osborne, 2006).

In contrast, a recent study by Nicholson et al. (2015), showed different indications. They found links between fear of negative evaluation, social performance anxiety and MPA across three settings (practice, group and solo performance). They argue that fear of negative evaluation (e.g. “If I make a mistake, they'll think I am an incompetent musician”; “The audience expects a performance at a very high standard, and I cannot give that, therefore they'll be disappointed in me”) appears to be a salient link between MPA and generalized social anxiety disorder. The reason for this is public audiences, teachers, judges, and peers are likely to evaluate musicians’ performances, and these evaluations can be highly relevant to the careers and self-concepts of the musicians. They highlight that most musicians feel evaluated against a perfect standard (Gabbard, 1980), and a musician who fears negative evaluation off stage is likely to experience higher anxiety in a public performance situation. Nicholson et al.’s (2015) results, however, contradict those of Osborne and Franklin’s (2002) who highlighted that the cognitive elements play a more important role in MPA.

3.4.2 Self-esteem, perfectionism and MPA

With regard to investigating perfectionism in musicians, to date, seven quantitative studies and one qualitative study claims that have meaningfully evaluated musicians' perfectionistic tendencies.

Mor et al. (1995) investigated whether perfectionism and personal control are associated with debilitating and facilitating performance anxiety in a sample of 87 professional performing artists (49 classical musicians, 32 actors, 6 dancers). Their results suggest that high levels of self-oriented perfectionism and less personal control is associated with lower levels of facilitative and higher levels of debilitating performance anxiety. It is noteworthy that the facilitative form of performance anxiety was found not to vary across performing artists with low levels of self-oriented perfectionism (low personal standards), while debilitating anxiety increased with lower personal control. Thus, this indicates that artists who aim for perfection in their performances and perceive a good level of personal control in their performance activities tend to experience low levels of debilitating performance anxiety. Conversely, artists who also aim for perfection but perceive much lower levels of personal control, experience high anxiety during performance. Further, the role of personal control is not crucial for artists holding low personal standards, as they tend to perceive the same levels of performance anxiety with both, low and high levels of personal control. With regard to goal satisfaction, Mor et al. (1995) found that the lowest goal satisfaction was expressed by artists with high personal standards with low sense of personal control. Further, the same tendency was found concerning socially prescribed perfectionism, indicating that high personal control is associated with high levels of goal satisfaction and vice versa. Mor and his colleagues conclude that the

presence or absence of personal control seems to be a key factor in artists' perceptions of performance anxiety and goal satisfaction, regardless of the presence of high personal standards.

Sinden (1999) investigated the roles of perfectionism, coping style, self-efficacy and self-esteem as possible factors contributing to MPA in a sample of 138 university instrumental music students. She found that low general self-efficacy, low self-esteem, some aspects of perfectionism (high concern over mistakes, high doubts about actions, and low personal standards), and adherence to an emotional coping style were significant predictors of performance anxiety. The surprising element in this finding was that anxious participants were shown to have low personal standards: this contradicts the finding that maladaptive perfectionists tend to have high personal standards. The possible reason for this is that only three of the six subscales of the Frost MPA were used, and that no other measures of perfectionism (e.g. discrepancy, socially prescribed perfectionism, negative reactions to mistakes) were included.

Liston et al. (2003), in 118 undergraduate and postgraduate music performance students, investigated the predictive power of cognitive strategies and self-statements, trait anxiety, self-esteem, personal efficacy, and six dimensions of perfectionism (parental expectations and criticism, doubts about action, organization, concern over mistakes, and personal standards) that how they affect MPA. While bivariate correlations were found between MPA and the following factors: catastrophizing, trait anxiety, high self-esteem (negatively), personal efficacy (negatively), being female, and perfectionistic tendencies of concern about making mistakes and the perception of parents, and doubts about actions, the multiple regression analysis revealed different

results. The study's major finding was that catastrophizing (explaining 52% of the variance in MPA scores) was the key predictor, and that personal efficacy had a smaller effect on predicting MPA levels, whereas other factors measured, including perfectionism had no significant effects on MPA. It is noteworthy that catastrophizing was one aspect of the music students' coping which was measured using the Coping Styles Questionnaire (Roger, Jarvis, & Najarian, 1993). The definition and description of coping styles, including catastrophic thinking, imply the importance of the cognitive aspect that was found to play a major role in MPA in the previously presented studies (e.g. Osborne & Franklin, 2002).

Kenny, Davies and Oates (2004) investigated the inter-relationships among state and trait anxiety, occupational stress, perfectionism, aspirations, and MPA in a group of 32 elite operatic chorus artists. A shortened version of the Frost-Perfectionism Scale (F-MPS, 1990) with 17 items was administered to determine whether perfectionism was related to anxiety and occupational stress. Perfectionism was found to correlate highly with MPA, and was also associated with trait and state anxiety, psychological strain and use of personal resources. Their regression analysis results indicated that perfectionism in general accounted for 28% of the variance in MPA scores, but no information was provided about which type (e.g. personal standards vs. doubts about action) had the highest influence on MPA. In addition, participants with higher scores on perfectionism tended to engage in fewer enjoyable recreational activities but had higher personal resources such as social support, self-care, and rational/cognitive coping.

Stoeber and Eismann (2007) examined a sample of 146 young musicians (age range 13-20 years) from two high schools for musically talented students in Germany. Their study focused on the relationship between students' perfectionism and motivation levels, effort, sense of achievement and distress (including MPA). Perfectionism was measured by the adopted version of the Multidimensional Inventory of Perfectionism in Sport (Stoeber, Otto, Pescheck, & Stoll, 2006) which assesses striving for perfection (e.g. "I strive to be as perfect as possible"), negative reactions to imperfection (e.g. "I feel extremely stressed if everything doesn't go perfectly"), perceived pressure to be perfect: first presented to measure perceived parental pressure (e.g. "My parents expect my performance to be perfect"), and perceived teacher pressure (e.g. "My teacher expects my performance to be perfect"). They found that striving for perfection was associated with intrinsic motivation, higher effort, and higher levels of achievement. Interestingly, while perceived pressure from music teachers was also associated with intrinsic motivation, negative reactions to imperfection were associated with extrinsic motivation, emotional fatigue and somatic complaints, higher distress and MPA. With regard to perfectionism and distress, Stoeber and Eismann (2007) concluded that music students who are inclined to react with anger, frustration, and depression when they perceive their performance as not perfect, experience higher levels of MPA, have more somatic complaints, and show greater levels of emotional fatigue than students who do not react this way to imperfections in their performance. In addition, they found that teachers' pressure to be perfect perceived by the students did not show any significant correlations with distress. Therefore, they argue that it is not the perception in young musicians that others expect them to be perfect in performing, but it is that musicians' own negative reactions to imperfection are associated with higher distress.

Kobori et al. (2011) investigated how perfectionistic strivings and perfectionistic concerns are related to coping, effort, achievement, and MPA in 275 professional and amateur Japanese musicians. They employed the Japanese version of the MPS (Hewitt & Flett, 1991) which showed weaker internal consistency ($\alpha = .65$ to $.83$) than the original English version. Their study also administered the translated Multidimensional Perfectionism Cognitions Inventory (MPCI; Kobori & Tanno, 2004; Stoeber et al., 2010). The MPCI is composed of three subscales of personal standards (cognitions about having perfectionistic standards), pursuit of perfection (cognitions about the need to be perfect; and concern over mistakes (cognitions about mistakes and associated negative affect). Prior to measuring MPA, Kobori et al. (2011) translated and administered the Performance Anxiety Questionnaire (PAQ; originally developed by Cox and Kenardy, 1993) which focuses on cognitive feelings (e.g. “I worry about my performance”) and somatizations (e.g. “I feel tense in my stomach”). Their results showed that concern over mistakes (thoughts about preoccupation with mistakes and equating mistakes with failure) as maladaptive perfectionistic cognitions uniquely contributed to the prediction of MPA. In addition, they advised to consider not only the trait level (adaptive vs. maladaptive) but also the cognitive level of perfectionism (personal standards vs. evaluative concerns) when the relationship between perfectionism and MPA in musicians is examined.

Their argument parallels with Patston’s (2014) suggestion that perfectionism has a key role to play in the development of MPA. Patston argues that, when musicians are convinced that perfection is the primary goal, the search for the unattainable is likely to create frustration and anxiety because the self-imposed standards could not be met;

and this experience as a failure plays a mediating role in the cognitive process for specific negative thoughts which trigger MPA.

Patston and Osborne (2016) investigated the prevalence of perfectionism and MPA in a sample of school age students (N=526; mean age 12.56 years (SD = 1.79 years)). They assessed MPA by administering the Music Performance Anxiety Inventory for Adolescents (MPAI-A; Osborne & Kenny, 2005). Perfectionism was measured by the Child Multidimensional Perfectionism Scale (C-MPS; DeKryger, 2005). The disadvantage of the C-MPS is that it is based on Frost et al.'s (1990) Multidimensional Perfectionism Scale of which shortcomings were discussed previously in Section 3.2.4. In addition, the internal validity of the C-MPS is low with Cronbach's Alphas ranging between .52 to .88. Another limitation of the Patston & Osborne (2016) study that it reported only correlation coefficients. However, the correlational analysis showed strong positive relationship between high MPA and perfectionism levels. They found moderate and highly significant positive correlations with concern over mistakes and performance evaluation, and weaker positive relationships with doubts about actions, parental expectations, and maladaptive striving.

Finally, the only interview study that explored musicians' perfectionism tendencies was conducted by Hill et al. (2015). Via semi-structured interviews, they investigated the opinions and perceptions of self-identified perfectionist athletes, dancers and four professionally performing musicians. They applied thematic analysis that revealed three overarching themes of drive and sense of accomplishment as self-perceived traits of perfectionism; strain as a result of 'ever-increasing standards' and obsessiveness with rigid (black-and-white style) thinking; and proneness to feeling dissatisfied about

one's work. Based on their findings, Hill et al. (2015) suggest that the perfectionism models adequately capture the features of perfectionists in the sport and performing arts domains. In addition, they suggested that future research can place a greater focus on obsessiveness, dissatisfaction, and the intra- versus inter-personal dimensions of perfectionism that further insight could be gained about the lives of perfectionists.

To sum up, this chapter first has reviewed theoretical approaches related to individuals' self-concept. Second, it listed related literature on perfectionism research, described adaptive and maladaptive perfectionism, and introduced the widely used perfectionism measures by providing a critical review of the existing perfectionism models. Third, the chapter reviewed details about the theoretical models of music performance anxiety (MPA) and research on the factors that help in explaining the background of MPA and perfectionism. The literature review revealed that research exploring the link between perfectionism and MPA is scarce: only one qualitative and seven quantitative studies had evaluated musicians' perfectionistic tendencies, and yielded somewhat contradictory results. On one hand, the positive effect of perfectionism was suggested to be associated with lower MPA levels, higher levels of effort, achievement and intrinsic motivation. In contrast, maladaptive perfectionism capturing perfectionistic concerns (self-oriented perfectionism, socially prescribed perfectionism, high concern over mistakes, high doubts about actions, and low personal standards) were suggested to be associated with greater MPA, lower levels of goal satisfaction, and low general self-efficacy and self-esteem.

The literature review also revealed that the cognitive aspects (e.g. catastrophizing) are potentially stronger causative factors of musicians' MPA than their fear of being labelled with negative criticism. However, the debate whether perfectionistic strivings is considered adaptive, maladaptive, or benign (Bieling, Israeli, Antony, 2004) remains open (Smith et al., 2014).

CHAPTER 4:

Methodology

Overview

The aim of this chapter is to introduce the rationale and research paradigm, and review the methodological considerations and methods that were applied to investigate music performance anxiety in classically trained musicians in relation to their perfectionism, self-concept and interpersonal influences (parents and teachers). The chapter is divided into five sections. Section 4.1 focuses on the methodological considerations, including the rationale for the adoption of mixed-methods research design and the description of pragmatism as a philosophical framework and its advantages for applying in the present study. Section 4.2 overviews the sequential design and presents the ethical considerations of the current research. The details of the research plan, including the aims and research questions, participants and procedures, and methods of data analysis are introduced in three sections: Section 4.3 focuses on the first, qualitative phase (Phase 1) of the research, and provides details of how the findings in the first interview study (Phase 1) were used to plan the questionnaire study (Phase2) of the current research. Section 4.4 presents the details of the quantitative phase (Phase 2). Finally, Section 4.5 describes the specifics of the last, qualitative phase (Phase 3) of the study.

4.1 Methodological considerations

4.1.1 Rationale for the application of mixed-methods research design

Proceeding from the study's research problems concerning the aetiology of MPA and perfectionism, a mixed methods research design was adopted. Because mixed-methods research aims to expand one's understanding of the research problem (Onwuegbuzie & Leech, 2004), this method seemed the most suitable for the project. Creswell et al. (2011) defined mixed methods research as follows: "Mixed methods research is defined as a research approach or methodology focusing on research questions that call for real-life contextual understandings, multi-level perspectives, and cultural influences; employing rigorous quantitative research assessing magnitude and frequency of constructs and rigorous qualitative research exploring the meaning and understanding of constructs; utilizing multiple methods (e.g., intervention trials and in-depth interviews); intentionally integrating or combining these methods to draw on the strengths of each; and framing the investigation within philosophical and theoretical positions." (p. 4)

Further, the complexity of the problem of investigating MPA and perfectionism indicates the need to avoid the singular perspective of using quantitative methods only, which would have reduced the potential to access a richer data source. The issue regarding the focus of validated perfectionism questionnaires was also present, given that such scales lack domain specificity, which makes them unsuitable for the direct assessment of perfectionistic dimensions in musicians' practice.

Thus, the inspection of the mixed-method methodology literature justified the development and adaptation of an advocacy-based mixed methods design that is built in three phases with a fixed sequential structure (qualitative-quantitative-qualitative) where neither the quantitative, nor the qualitative data are prioritized (Hanson et al., 2005). Specifically, the focus and nature of the research problems and the methodology literature indicated that the combination of in-depth interviews and a questionnaire study would be an effective method of inquiry. In addition, to facilitate the discovery of any unexpected issues that musicians deal with, the study commenced with a qualitative interviewing method, to be followed by a quantitative online survey, and completed by follow-up in-depth interviews. The application of such a design is suggested: “[w]hen a quantitative phase follows a qualitative phase, the intent of the investigator may be to develop a survey instrument ... and ... [w]hen the quantitative phase is followed by the qualitative phase, the intent may be to help determine the best participants with which to follow up or to explain the mechanism behind the quantitative results” (Plano Clark, 2010; cited Creswell et al., 2011, p. 6). Further, as Johnson and Onwuegbuzie (2004, p. 17) argue, because the logic of mixed-methods research inquiry includes “the use of induction (or discovery of patterns), deduction (testing of theories and hypotheses), and abduction (uncovering and relying on the best of a set of explanations for understanding one's results)”, the pragmatic approach and system of philosophy is appropriate for such investigations.

4.1.2 Pragmatism: a paradigm for mixed-methods research

Pragmatism is defined as “debunking concepts such as ‘truth’ and ‘reality’ and focuses instead on ‘what works’ as the truth regarding the research questions under

investigation” (Tashakkori & Teddlie, 2003, p. 713). From a philosophical perspective, pragmatism is seen as a link between the empirical singular scientific approach to research and the “freewheeling” inquiry of qualitative research theories (Tashakkori & Teddlie, 2003, p. 52): its adoption can be crucial to both qualitative and quantitative designs. Creswell and Plano Clark (2007) argue that unlike other theoretical frameworks, pragmatism focuses on the consequences of the research, and the research questions are more important than the methods used. They argue that in this sense, a research study is informed by multiple methods of data collection to present multiple perspectives of reality, which allows the researcher to combine both deductive and inductive thinking. The key epistemological tool of pragmatism is practicality. This is a functional approach in which the view of ‘what works’ is considered to address research problems, both with biased and unbiased perspectives, accepting that objective and subjective knowledge are equally valuable for the research. Unlike post-positivist approaches, pragmatism allows an approach to research problems without the restriction of using only one identifiable law recognising the truth (Bernstein, 1983) and opens all possibilities to the inquiry in the most practical ways (Tashakkori & Teddlie, 2003). Pragmatism is commonly summarised as the philosophy of common sense, in which the abstract pursuit of knowledge through “inquiry” is not central approach, but rather the attempt to gain knowledge in the pursuit of desired ends (Morgan, 2007). Thus, pragmatism is often considered to be the philosophical partner for mixed-methods research (Johnson & Onwuegbuzie, 2004).

4.2 Structure of the research

4.2.1 Sequential design

Phase 1. As a starting point, the first study was planned to explore topics about musicians' life situations between the commencement of their music tuition in childhood until their early professional career experiences. Therefore, the first phase of the research adopted a qualitative design using an in-depth interviewing method. In-depth interviews involve asking open-ended questions so that participants can reconstruct their experiences and explore their meaning (Seidman, 2013). It was expected that allowing participants to talk freely about their life experiences, and to reflect on their strategies and approaches to musical practice and life in general, might provide insights that could be applied in the wider musician population. The results of the in-depth interviews were expected to provide information for the choice of psychometric tests in the subsequent phase of the research.

Phase 2. Building on the first phase of the study, Phase 2 was planned to investigate further the findings from Phase 1 and to answer the main research questions through the application of a quantitative method by means of a questionnaire study. A cross-sectional online survey was chosen because (1) it enabled participants to respond at a convenient time slot chosen by themselves, and with privacy by using their own electronic device; (2) it increased the possibility of recruiting participants from different English speaking geographical locations (e.g. London, Scotland, outside the UK), with the advantage of providing a more heterogeneous sample of student, professional, male and female musicians. Finally, statistical analyses of the Phase 2

data enabled the selection of participants whose MPA and perfectionism profiles differed from each other, a comparison of which was planned to explore in the final interview study (Phase 3).

Phase 3. The last phase of the research was qualitative in nature, and included interviews with participants who were selected for their answers in the Phase 2 questionnaire study. The aim was to explore in detail what life experiences, personal beliefs and mental strategies lay behind the scores they obtained in the questionnaire, which could add to uncovering the complexities of meaning involved in MPA. Table 2 presents the methods, sample, goals and analyses of each phase of the research.

4.2.2 Ethical considerations

The research for this project was submitted for ethics consideration in the Department of Education and was approved under the procedures of the University of Roehampton's Ethics Committee. The application was submitted in two stages. First, the interview questions and planned procedures for Phase 1 gained approval, and in a second round, the questionnaire developed for Phase 2 and interview schedule for Phase 3 were approved. Across all phases of the research, participants confirmed that they were at least 18 years of age. Further, all participants were provided with information about the procedure and the right of withdrawal, and a consent form that was available in the invitation letter and at the time of data collection, in a printed format for the interviews and in downloadable format at the first page of the online survey. The consent forms are presented separately for each phase in Appendix A, Appendix B, and Appendix C, respectively.

Table 2. Strategy, sample, goals and analyses of each phase of the study

Study/Aim	Goal	Strategy	Sample	Analysis
Phase 1: Explore	Collect background information about parental and teacher experiences, individual practice and psychological patterns	Semi-structured in-depths interviews	Purposive and randomly selected small sample (10–15) of professional and classically trained musicians in higher education who may or may not have MPA	Inductive content analysis
Phase 2: Test & explore relationships	I. Establish factors based on data for further analyses (e.g. self-concept)	Online cross-sectional survey	Randomly selected medium size sample (200-300) of professional classical musicians and music performance students in higher education	Factor analysis
	II. Create groups of anxious vs. low-anxious musicians for selecting participants for Phase 3			Regression analysis
	III. Explore differences across the emergent clusters and confirm group validity			Cluster analysis
	IV. Explore relationships between variables of self-concept, perfectionism, MPA, and teacher and parental experiences			Univariate & Multivariate Analysis of Variance (ANOVA, MANOVA)
Phase 3: Confirm & explore	I. Elaborating on the Phase 2 results by revealing the context and meaning of the questionnaire scores of MPA, perfectionism, self-concept/musical identity	Semi-structured in-depth, phenomenologically oriented interviews	Purposive small sample (5–7) based on survey responses of high, medium, low and no MPA results at the Phase 2 questionnaire	Interpretative Phenomenological Analysis (IPA)
	II. Understanding the approaches of anxious vs. non-anxious musicians to their musical practice and performance			

Prior to the first interview study (Phase 1), the interview questions were discussed with non-participating musicians and with the supervisory team, and it was agreed that there was a minimal risk that they could cause offence. Participants were reminded of their right to withdraw or to modify their contribution. No participant either withdrew or withheld any parts of their interview. During the interview I constantly monitored the participants for signs of distress. If this happened, I asked the participants if they wanted to continue with the interview or if they would prefer me to stop the recording, although this proved to be unnecessary. All participant profiles were used anonymously. In Phase 1 they were identified only by gender and musical profile, and with a code number (e.g. female cellist-1) to distinguish participants with identical profiles. In Phase 2 participants were provided with an ID number. In Phase 3, interviewed participants were given pseudonyms with their approval of the choice of the pseudonym. Every effort was made to protect the identity of participants, for instance in the removal of names in the summary of transcripts, and in the selection of extracts for inclusion in the results and discussion, care was taken to avoid idiosyncratic or identifiable individual remarks or revelations which in the opinion of the researcher could compromise anonymity.

Phase 1 and Phase 3 data collection method. Gaunt (2011) highlighted the risks of conducting qualitative research ‘locally’, in that the interviews in the conservatoire context are conducted by the employee of the same institution (e.g. Burwell, 2006; Gaunt 2007, 2008, 2011; Burwell & Shipton, 2011; Carey & Grant, 2014). Gaunt (2011) argues that when the investigator is an ‘insider’, this can contribute to the participants developing scepticism about those aspects of the research which are related to several areas (e.g. teaching and learning, fear of participation impacting

negatively on the relationship of trust between teachers and students). In contrast, the present study had the advantage of the researcher having an independent profile who was not a stakeholder in the participants' professional or educational life, and increased the possibility of gaining valuable information relevant to the research topic of interest.

These two sections have provided the theoretical and methodological details that underpinned the investigation as a whole. The following sections introduce the aims/research questions, participant recruitment, data collection and data analysis procedures of the three phases of the research.

4.3 Qualitative phase (Phase 1)

4.3.1 Aims and focus of the first interview study

The first phase of the research aimed to gain information about musicians' life events that they regarded as relevant and important to their musical development and practice. The interview schedule was designed as a retrospective study to cover all aspects of the musicians' experiences. Specifically, the Phase 1 interviews were designed to explore:

- the life situations that are perceived as influential by the participants as developing musicians
- the types of experiences with parents and teachers which play a significant role in adult classical musicians' practice
- the way classically trained musicians approach their practice
- the strategies they use to improve their musical practice and performance.

4.3.2 Recruitment and participants

For the first round of the research, it was important to gain a heterogeneous sample of musicians and singers who had different backgrounds regarding instrument and type of performance and levels of professional performing experience that played a determining role in their development and career choices. Thirteen classically trained musicians aged between 21 and 54 were recruited through advertisements via email in London-based music colleges, professional orchestras, the British Association of Performing Arts Medicine (BAPAM) and via professional recommendations. Profiles included full-time performer (4), full-time music college student (1), part-time performer in transition from HE education to the profession (2), part-time performer-teacher (4), conservatoire trained non-performers working in music related profession (2). Accessing a heterogeneous sample enabled the exploration of factors (e.g. educational and family experiences) that play a determining role in the developing musician's career choices in the field of music and how they approach musical practice and performance. Participant profiles are presented in Table 7. In accordance with university ethics committee protocols, participants were provided with an information sheet and a consent form about their involvement, and were assured confidentiality and anonymity in all outcomes of the research. To maintain participants' anonymity, they are identified by their gender and musical profile, and a number is provided with a hyphen (e.g. female cellist-1) to distinguish participants with identical profiles.

4.3.3 Data collection and procedure

The data collection for the Phase 1 interviews took place between June 2012 and January 2013. Except one, all interviews were recorded by meeting in a public place that had a quiet environment which was chosen by the participant. At the request of one musician, due to her busy professional schedule, the interview took place via a Skype video call. Participants were informed about the main focus of the research (perfectionism in musicians and MPA) after the interview only, to avoid potential biases regarding the experiences they would recall during the interview.

The interviews were semi-structured with open-ended questions that addressed demographic information, career stage, family-teacher-professional relationships, memorable experiences, self-definition of own personality, and views on success and developmental processes. The main interview question to all participants was: 'Tell me anything from your training and career that formed a memorable experience for you' (see Appendix D for full interview schedule). The main research questions of the overall study provided a basic framework for research design, data collection and data analysis. However, the inductive nature of in-depth interviewing allowed for unexpected topics of interest to emerge during the data collection stage as well as in the data analysis. This way, throughout the analytical process I referred back to the questions, and I was also prepared to consider other lines of enquiry which emerged during the interviews, or in the data analysis, if the contextual evidence was strong enough. The interviews' length varied between 50 and 75 minutes. Each interview was recorded using a Philips mp3 player and was subsequently transcribed by the researcher.

4.3.4 Data analysis

The interview data was subjected to content analysis (Vaismoradi, Turunen & Bondas, 2013) whereby patterns and themes were identified and constructed through an inductive, iterative process. Initially all transcripts were coded independently. All paragraphs from each transcript that were relevant to the main research questions of the overall study (for a review see p. 19) were grouped together, and provided with codes that subsequently formed emerging categories and themes. The analysis primarily focused on three major categories: (1) the perceived impact of parent-child relationships, (2) participants' experiences and their perceived effects with their instrumental/vocal teachers, (3) self-perceptions of the participants' learning process of becoming a musical performer. Subsequently the supervisory team met to discuss the meaningfulness of emerging themes and to develop consensus regarding the preliminary construction of initial codes. To increase the replicability and robustness of the findings, based on the establishment of initial codes, all transcripts were re-analysed, and the structure of themes was amended accordingly ten months after the first round of analysis. The results of the first interview study (Phase 1) are reported in Chapter 5.

(1) Participants' relationship and experiences with their parents. The main focus was on how the parents were perceived as playing significant roles in the participants' musical development from their childhood until the commencement of conservatoire education in late adolescence. The analytical procedure was based on the theoretical criteria of autonomy supportive vs. controlling attitudes, the type of behavioural control, and the structure of parental relationships. Criteria for assessing this were the following: how actively parents were said to participate in their participants' important

life events, the type of advice participants reported having received (concrete/situation-specific vs. general/not specific advice), what expectations and demands parents communicated to the participants, and how much criticism and praise participants reported having received. All of these sources of information were used to characterise parents' general attitudes as either autonomy-supportive or controlling, which formed the basis of the identification of participant groups with different experiences.

(2) Participants' experiences with their teachers. For this, the analytic procedure was based on the theoretical criteria of autonomy supportive vs. controlling attitudes, and memories with teachers were evaluated according to the type of reported experience, and its impact on the participant (emotional/psychological effect, levels of goal satisfaction, motivation). Since all the participants had studied with several teachers throughout their musical education, they had shorter or longer periods when they were satisfied/dissatisfied with their teachers: it was consequently more feasible to categorise their experiences of different teachers than to form distinctive groups of students.

(3) Self-perceptions of the participants' learning processes. Finally, the analysis focused on exploring the full spectrum of issues relevant to musicians' development and optimal functioning (e.g. providing peak performances, feeling confident in performing with or without MPA). The analytic procedure was iterative, based on the style and mental strategies of how one's musical practice was approached and emotional and cognitive outcomes of musical activities (including performing and MPA).

Table 3. Topics emerged in Phase 1 interviews determining subscales of Phase 2 questionnaire

Emerg ed topics in Phase 1	Questionnaire subscale/variables
- Matters how feedback and flaws are interpreted (e.g. opportunity to learn from vs. disappointment & frustration)	- Negative Reactions to Mistakes Subscale (MIPS; Stoeber et al., English version, 2006) - Teacher experiences questions (e.g. 'How did this teaching style affect you?')
- Self-awareness (e.g. one is a good musician, knowing strengths and weaknesses) heightened self-esteem & musical identity	- One item self-esteem measure (Robins et al., 2001) - Musical Self-images subscale (Hargreaves & Rowe, 2010) & self-developed measure of Satisfaction with Self-image - Discrepancy subscale (Short Almost Perfect Scale-Revised; SAPS-R; Slaney et al., 2013)
- Self-acceptance and being open to new approaches enhanced participants' musical practice	- Negative Reactions to Mistakes subscale (MIPS; Stoeber et al., 2006) - Perfectionistic Strivings (MIPS; Stoeber et al., 2006)
- Realistic thinking & calming down before/during performances (as opposite of negative cognitions)	- Worry/dread subscale (Negative cognitions; Kenny-MPAI Revised) - Negative Reactions to Mistakes subscale (MIPS)
- Rumination, over-thinking, over-analysing events or worrying about the future - Being prepared for the performance lowered participants' MPA	- Pre- and Post-performance Rumination subscale (Kenny-MPAI Revised, 2009)
Emotions: - Feeling guilty when not performing to the best of one's abilities - Worries & fear about receiving criticism	- Negative Reactions to Mistakes subscale (MIPS; Stoeber et al., 2006) - Discrepancy subscale (SAPS-R; Slaney et al., 2013) - Conditional Acceptance (MPS; Flett-Hewitt, 1990)

<ul style="list-style-type: none"> - Lack of self-trust during practising (doubts about action) - Impedimental beliefs (e.g. "only musicians who are perfect in every sense can become soloists", "I'm the nervous one") 	<ul style="list-style-type: none"> - Doubts about action subscale (F-MPS, 1991) <p>All subscales except parents and teachers measures</p>
<p>Behaviours & decisions:</p> <ul style="list-style-type: none"> - Self-discipline/time management skills (to stick to the plan in the process of working towards the goal) - Aiming for doing one's best with no compromise 	<ul style="list-style-type: none"> - Controllability (Kenny-MPAI, 2009); Question about 'effort' - Perfectionistic subscales: MIPS (Stoeber et al., 2007), MPS (Flett-Hewitt, 1990), Frost-MPS (1991), SAPS-R (Slaney et al., 2013)
<p>Motivations & goals:</p> <ul style="list-style-type: none"> - The level of personal standards (very high/reasonably high/low) 	<ul style="list-style-type: none"> - Perfectionistic Aspirations in Practising and Performance subscales (Stoeber et al., 2006)
<p>Parental guidance/perceived parental behaviours:</p> <ul style="list-style-type: none"> - Over-praising parents but providing no practical guidance (only encouragement to follow the child's interests) - Overly critical mothers with encouragement to become an excellent musician - Praising and encouraging perseverance and explaining hard work ethic with practical reasoning and taking an active part in the child's education - Emotionally supportive and non-critical parents but leaving the child alone in crucial situations 	<ul style="list-style-type: none"> - Perceived Parental Autonomy Support Scale (Mageau et al., 2015) - Psychological control subscale (Perceived Parental Autonomy Support Scale; Mageau et al., 2015) - Parental Empathy subscale (Kenny-MPAI Revised, 2009) - Generational Transmission of Anxiety subscale (Kenny-MPAI Revised, 2009)
<p>Experiences with teachers:</p> <ul style="list-style-type: none"> - Varying quality of instructing instrumental/vocal technique - Teachers' sensitivity and empathy towards the student & reasoning why and how much to practise - Teachers' expectations & critical vs. praising behaviours 	<p>Self-developed statements about teacher experiences</p>

4.3.5 Qualitative data transfer for questionnaire design

Analysis in mixed-methods research involves “the sequential analysis of one data type—which are referred to as sequential mixed analyses (Tashakkori & Teddlie, 1998), wherein data that are generated from the initial analysis then are converted into the other data type. For example, a researcher could conduct a qualitative analysis of qualitative data followed by a quantitative analysis of the qualitative codes that emerge from the qualitative analysis and that are transformed to quantitative data (e.g., exploratory factor analysis of themes that emerge from a constant comparison analysis of qualitative data; cf. Onwuegbuzie, 2003)” (Onwuegbuzie & Combs, 2011; p. 4).

Because the quantitative phase (Phase 2) aimed to closely focus on the issues of MPA and perfectionism, and other factors that the research literature and the results of Phase 1 suggested, the interviews were re-analysed closely following the main research questions with a holistic theoretical conceptualisation of perfectionism and MPA. Therefore, to establish the focus of the main questionnaire, an attempt was made to create a direct link between the interview findings from Phase 1 and the measures to be used in the subsequent phase (Phase 2). Table 3 includes the summary of the correspondence between the interview findings and the planned questionnaire subscales.

4.4 Quantitative phase (Phase 2)

4.4.1 Aims and research questions

The aim of Phase 2 was to collect data from the wider classical musician population via an online cross-sectional survey. The questionnaire specifically intended to map participants' characteristics of the cognitive aspects of, and their bodily sensitivities to MPA, their adaptive and maladaptive dimensions of perfectionism, the level of their self-esteem and professional self-image, the perceived influence of their parents, and finally, the types of experiences with their music teachers and the outcomes perceived by the participants. In turn, the questions and design aimed to contribute to a further understanding of the aetiology of maladaptive perfectionist behaviours and extreme performance anxiety levels.

Research questions. The research questions of the quantitative phase drew on the research literature and the Phase 1 findings at several points: First, the literature suggests that experiencing MPA is potentially linked to perfectionism in that perfectionism seems to play a direct role in how musicians think of particular performance situations (Osborne and Franklin, 2002; Kenny, 2011; Patston & Osborne, 2016; Nicholson et al., 2015), and how they see themselves in these situations (Mor et al., 1995; Sinden, 1999; Liston et al., 2003; Kenny & Osborne, 2006), which may determine the fear of these symptoms as a final result (Steptoe & Fidler, 1987).

Second, the literature suggests that the influence of teachers and parents seems to make a noticeable effect on developing the maladaptive traits of perfectionism (Flett et al., 2002; Kenney-Benson & Pomerantz, 2005) and music performance anxiety (Patston, 2014). Finally, several research studies found that music students' formal practice explains only a fraction of their musical achievement (Hallam, 2013; Hambrick et al., 2014; Bonneville-Roussy and Bouffard, 2015). Proceeding from the relevance of these findings, the Phase 2 questionnaire study adopted the three main research questions of the overall research:

Question 1: What role does self-concept play in musicians' perfectionism and music performance anxiety?

Question 2: In what way does musicians' perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?

Question 3. Which aspects of experiences with parents and teachers play a role in musicians' self-concept, perfectionism and music performance anxiety?

4.4.2 Designing the Phase 2 questionnaire: a cross-sectional online survey

Participant feedback and normality test results on the pilot study indicated that the questionnaire content had to be constructed so that it was as short as possible but with sufficient rigour to keep the rules and demands of quantitative data analysis. Therefore, a survey tool was designed by adopting subscales from validated questionnaires, and three self-developed items were added. To achieve this, a thorough examination of the perfectionism scales and other constructs of self-esteem, musical identity, parental and

teacher experiences were also to be assessed with the smallest possible number of items, which provides internal reliability and validity for parametric testing (for the list of subscales used in the questionnaire see Section 4.4.3).

After an introduction section, the questionnaire had six sections. Section 1 contained 1 question that focused on personal self-esteem. The item was separated from other sections to distinguish it from the musical self-esteem item that was embedded into Section 3. Section 2, named 'Performance anxiety', consisted 19 items focusing on participants' experiences of performance anxiety. Section 3, named 'Musical identity', included 5 items focusing on how participants perceived themselves as musicians. An additional note was provided to encourage realistic self-assessments ("Please be honest and feel free to choose what really describes you the most realistically, rather than what you wish to be like. All of your answers are confidential.") Despite previous studies focused on the relationship between self-esteem and MPA, in the current study, a wider perspective was adopted with regard to musicians' self-esteem. It was assumed that measuring musicians' self-concept as a collective trait that incorporates self-esteem and musical self-image (the way musicians see themselves as performers) would be more beneficial than assessing self-esteem separately as a single measure. Section 4, with 33 items, was named as 'Aspirations in and reactions to musical practice' which focused on the topic of perfectionism. Although the term 'perfectionism' was excluded from the title, the section aimed to collect information about the participants' perfectionistic traits. The instruction notes, accordingly, highlighted the aspirations, reactions and feelings that the participants usually experience during their practising sessions and performances. Section 5, titled 'Parental and teacher experiences', contained 17 items focusing first on attitudes of

participants' mothers and fathers separately. An additional note provided with instructions for participants raised in a single-parent family or by step-parents. Also, following the original subscale's structure, participants were warned about the variability in the order of responses for 'your mother' and 'your father' for each item. The last three questions of the section focused on teacher-student relationships and its outcomes perceived by the participants. The final section (Section 6), named as 'General information', included questions on participants' personal, education and professional characteristics. In total, the questionnaire had 79 items, in which 9 items focused on biographical information. The full questionnaire is available in Appendix E.

4.4.3 Measures

4.4.3.1 Music Performance Anxiety and Anxiety Sensitivity

Three different scales were grouped into one major section entitled 'Section 2 – Performance Anxiety' and with a sub-heading of "The following questions relate to your experiences of performance anxiety".

Music performance anxiety (MPA). The section titled 'Performance Anxiety' of the questionnaire was constructed from three scales. To assess MPA, items from three distinct factors of the KMPAI-Revised (Kenny, 2009) were chosen from a revised and expanded version of the original 24-item inventory (Kenny, Davis, & Oates, 2004), containing 40 questions. The items of the KMPAI-Revised were either specially

constructed or selected from other scales that aimed to address each of Barlow's (2000) theoretical components including evocation of anxious propositions (e.g. uncontrollability, unpredictability, negative affect, situational cues), attentional shift (e.g. task or self-evaluative focus, fear of negative evaluation), and aspects of physiological arousal and memory. The psychometric properties of the 40-item K-MPAI-Revised (Kenny, 2009; Kenny, Driscoll, Ackermann, 2016) have been developed with a population of Australian professional musicians and samples of tertiary-level student musicians from Australia and New Zealand. The series of independent studies indicated that the internal reliability of the factors is high (Cronbach's alphas of the factors used in the current study vary between .75 and .86).

Although the K-MPAI has seven underlying factors, based on the research literature, only five factors were included in the MPA section, namely the Worry/dread (Negative cognitions/thinking), Pre- and post-performance rumination and Controllability. The description of the other two factors is included in the 'Parental and teacher experiences' in Section 4.4.3.4. In addition, one item's wording within the 'Controllability' factor ("Thinking about the evaluation I may get interferes with my performance") was changed to "Thinking about the evaluation I may get disruption with my performance." (S2Q12; see Table 12). The other underlying factors (depression, memory, proximal somatic anxiety and the self/other scrutiny) of the K-MPAI-Revised were dismissed in the current study, since the interview findings in Phase 1 did not justify the need to measure depression; and the memory and proximal somatic anxiety factors were planned to be measured by other MPA scales, namely the Anxiety Characteristics and Anxiety Sensitivity scales (see below).

Finally, the questions of the K-MPAI are answered on a seven-point Likert scale (0 = strongly disagree to 6 = strongly agree), with higher scores indicating greater anxiety and psychological distress. Due to the adoption of different subscales, there was an inconsistency in the presented values of the Likert-type scales across the questionnaire items. This was a potential risk for confusing participants, which could potentially result in the abandonment of completing the questionnaire. To prevent this, a minimal adjustment of the Likert-scale points was performed. Because the items of the KMPAI-Revised (Kenny, 2009) are presented on a six-point scale, from zero to six, the scale points of all the items were changed to values between one and seven.

MPA characteristics. Based on MPA scales administered in previous research (Farnsworth-Grodd, 2012) four items were specifically constructed to measure the frequency of the disturbing effects of MPA before and during performances and over the quality of performances, and beta-blocker intake by the participants. Respondents indicate on a 5-point scale (1 = never/almost never, 5 = always/almost always) the degree to which anxiety is perceived distressing and how much it affects performance quality. High scores indicate a frequently occurring and a disturbing effect caused by MPA, and low scores suggest the absence of or low MPA levels.

Anxiety Sensitivity (AS). Anxiety sensitivity is considered to be multidimensional, consisting of three-factors of the fear of physical symptoms, the fear of lack of cognitive control, and the fear of social concerns (Zinbarg, Mohlman, & Hong, 1999). The Anxiety Sensitivity Index-3 (ASI-3; Taylor et al., 2007) is an amended, shorter version of the original Anxiety Sensitivity Index (Reiss et al., 1986). Specific

symptoms in the ASI-3 are measured with a number of different items (e.g. When my chest feels tight, I get scared that I won't be able to breathe properly”, “When I feel pain in my chest, I worry that I'm going to have a heart attack”, “When I notice my heart skipping a beat, I worry that there is something seriously wrong with me”). The scope of the questionnaire in the current study did not allow the administration of the full-length of the ASI-3 (Taylor et al., 2007) scale. Listing all statements would have significantly lengthened the questionnaire, which would raise the risk of low response rate. Therefore, as with the other subscales in the questionnaire, the AS subscale had to be constructed by minimising the number of items but aiming for internal validity and reliability. To achieve this, the ASI-3 was followed as a model: items were content-analysed to group items into the three-dimension model of Anxiety Sensitivity. The ‘Fear of Social Concerns’ dimension was excluded because it was measured by the ‘Conditional Acceptance’ perfectionism subscale.

The ASI-3 (Taylor et al., 2007) scale originally used a rating scale between the end points of zero and four. For the current study these were changed such that the lowest point was presented at one, and the highest at five across the scale. Further, the focus and wording of the statements of the two remaining groups were used in generating four items, two for each dimension (physiological and cognitive) of anxiety sensitivity. The symptom related issues of physiological sensitivity (e.g. “During my performances, my body is too reactive - e.g. fast heartbeat, shallow breathing, dry mouth, shaking hands, cold hands etc.”) and the sensitivity to the disturbed cognitive functioning (e.g. “During my performances, I can easily keep my focus on playing”; reversed scored) were answered on a five point scale (1 = never/almost never, 5 = always/almost always). Second, further questions were asked about the level of

negative effect originating from the problem (e.g. “Do bodily symptoms that might distort your performance bother you? - e.g. shaking or sweaty hands, rapid heartbeat, dry mouth, shallow breathing etc.”), which were answered on a five-point scale (1 = not at all, 5 = extremely). Besides answering the questions focusing on the details of the AS, there was an option for providing a “Not applicable, I don't have bodily symptoms” option for non-anxious participants.

4.4.3.2 Self-concept

The Single-Item Self-Esteem Scale (Robins, Hendin & Trzesniewski, 2001) was designed as an alternative to using the Rosenberg Self-Esteem Scale. As its name suggests, the Single-Item Self-Esteem Scale is a one-item measure of global self-esteem, answered on a 5-point Likert scale, ranging from 1 (not very true of me) to 5 (very true of me). Though shortened, the scale has strong convergent validity with the Rosenberg Self-Esteem Scale (Rosenberg, 1965). The original wording of the Single-Item Self-Esteem Scale (“I have high self-esteem”) was amended into two different forms of the item to measure (1) personal self-esteem (“As a person, I have high self-esteem”) and (2) participants’ self-esteem as a musician (“In music, I have high self-esteem”).

Musical self-images. The Musical Self-images scale (Hargreaves & Rowe, 2010) measures ‘ideal’ and ‘actual’ self-ratings of musicians, on a general level and in five specific situations (performer, composer, teacher, listener, fan). It is answered on a 1 to 10 rating scale measuring two dimensions of ideal self and actual self in which 1

represents low level, 10 indicates high levels of rating in both aspects (actual and ideal self). The scale was developed by following James' (1890) suggestion that self-esteem is determined by the ratio of people's actualities to their supposed potentialities in which, in James' original terms, self-esteem is counted as one's 'success' divided by one's 'pretensions'. The scale was found to be more useful than the more conventional discrepancy and unipolar self-report measures, in particular the Rosenberg Self-Esteem Scale (1965) (Hargreaves & Rowe, 2010). Given the focus and occupational sample of the study, the 'performer' scale was adopted ("On a 1 – 10 scale, please rate your 'actual' and 'ideal' self-image as a performer").

Self-developed items of measuring musical self-image. The self-concept section was complemented by a self-developed item that copied the format of the original 1 – 10 Musical Self-images Scale (Hargreaves & Rowe, 2010). The additional item aimed to assess participants' perceived actual and ideal levels of effort ("On a 1 – 10 scale, please rate your 'ideal' and 'actual' effort in working towards your goals"). Additionally, further two self-developed items were added to the section. One item measured the level of irritability caused by the gap between the ideal and actual perceived performing expertise, and another item measured the irritability level caused by the gap between the ideal and actual invested effort into one's musical pursuit. The additional items were answered on a five-point scale (1 = not at all, 5 = extremely). To equalise the values across the section, since the Musical Self-image was computed by dividing the values of the 'Actual' perceived skills by the 'Ideal' skills, a maximum value of 1.00 emerged. This way for instance, if one rated both, his actual and ideal perceived performance skills 10, received a score of 1 that represented highly positive musical self-image. Less positive self-image values emerged from musicians who, for

example rated their actual perceived performance skills 6 and their ideal skills 10 that resulted a lower score of 0.6. These values significantly varied from the 1 – 5 scale values of the additional items, which was a potential problem for factor analytic procedures. Thus, to equalise the power of the self-esteem, self-image and the satisfaction with musical self-image items, the Musical Self-image values were equalised by multiplying the original values by five (e.g. $10/10 = 1 \times 5 = 5$; $6/10 = 0.6 \times 5 = 3$). By applying this mathematical procedure, the calculated values of the Musical self-images scale were close to the values of the additional items that were measured by using a five-point scale.

4.4.3.3 Perfectionism

Perfectionistic Aspirations During Practising and Perfectionistic Aspirations During Performances. To measure the participants' perfectionism styles during music practising and performing, the Multidimensional Inventory of Perfectionism in Sport (MIPS; Stoeber, Otto, & Stoll, 2006) was adapted. The MIPS focuses on three different situations (Perfectionistic Aspirations During Training and During Competitions, Negative Reactions to Nonperfect Performance During Training and During Competitions, Perceived Pressure from Coach, Teammates, and Parents). The advantage of the scale is that it clearly differentiates between striving for perfection and negative reactions to imperfection. Therefore, the reason for using the MIPS scales instead of the previously established measures of perfectionism such as the Frost Multidimensional Perfectionism Scale (FMPS) was that the MIPS explicitly addresses striving for perfection whereas the FMPS addresses high personal standards and

striving for excellence, which is not the same as striving for perfection (Flett & Hewitt, 2006). Adapted versions of the MIPS scale tested on large undergraduate samples have shown high convergent correlations with Frost-MPS subscales (striving for perfection $r = .72$ with F-MPS personal standards). The questions of the Perfectionistic Aspirations (PA) in Training and PA in Competition scales focus on how they usually feel during training and competitions, responding on a six-point scale from ‘never’ to ‘always’. The scale has an excellent internal reliability ($\alpha = .89$ to $.94$ during training and $\alpha = .89$ to $.95$ during competitions; for details see Stoeber, Otto, Pescheck & Stoll, 2006; Stoeber, Stoll, Pescheck & Otto, 2008). For the current study, the original wording of the items in the MIPS were amended for the music profession. Therefore, items regarding athletic training, e.g. “During training, I feel the need to be perfect” were changed to musical activities (e.g. “When I am practising, I feel the need to be perfect”, and items referring to competitions, e.g. “During competitions, I feel the need to be perfect” were re-phrased to focus on music, e.g. “When I am performing, I feel the need to be perfect” (the results of the reliability tests are presented in Table 13).

Negative Reactions (NR) to non-perfect performance during practising and performance. The NR scale is the second part of the MIPS (Stoeber, Otto & Stoll, 2004; English version, 2006) and measures the level of negative reactions to imperfection during training and competitions. Items are answered on a 6-point scale from ‘never’ to ‘always’. The scale displayed high internal reliability ($\alpha = .82$, during training; $\alpha = .84$, during competitions; for details see Stoeber, Stoll, Pescheck & Otto 2008). Further, the striving for perfection and negative reactions to imperfection

during competitions of the MIPS have shown high factorial validity and a differentiated pattern of expected correlations with competitive anxiety in athletes (Stoeber et al., 2007). In the current study, as with the perfectionistic aspiration, the original wordings of the items in the MIPS were amended to apply to similar situations in the music profession regarding training, e.g. “During training, I feel extremely stressed if everything doesn’t go perfectly” was re-phrased to “When I am practising, I feel extremely stressed if everything doesn’t go perfectly”. Items referring to competitions, e.g. “During competitions, I feel extremely stressed if everything doesn’t go perfectly” were re-phrased to “When I am performing, I feel extremely stressed if everything doesn’t go perfectly”.

Doubts about action (DA). Adopted from the Frost Multidimensional Perfectionism Scale (F-MPS, Frost, Marten, Lahart & Rosenblate, 1990), this subscale measures the tendency to feel that projects are not completed to satisfaction. Participants respond to a five-point Likert-scale ranging from strongly disagree = 1 to strongly agree = 6. In the validation study of the F-MPS (Frost et al., 1990), the reliability of the subscale was acceptable ($\alpha = .77$). For the current study, the wording of the items was changed to specifically focus on performing situations: for example, the “Even when I do something very carefully, I often feel that it is not quite right” item was re-phrased to “Even when I do something very carefully during preparing for my performances, I often feel that it is not quite right”.

Because the Frost et al. perfectionism theory cannot provide specific predictions with respect to differential correlations of concern over mistakes as compared to doubts about action (DA), it was planned to administer the DA scale alongside with the

Concern Over Mistakes (CM) scale (Stöber, 1998). However, after considering several theoretical arguments and content-analysing the CM items, the CM scale was finally excluded from the current study. The reasons were the following: First, the CM items were originally conceptualized as negative reactions to mistakes (Frost et al., 1990). Second, the items of CM seem to overlap with self-esteem and Socially Prescribed Perfectionism (MPS; Flett-Hewitt, 1991) (e.g. “If I do not do as well as other people, it means I am an inferior human being”) and these aspects were intended to be assessed by different scales. Therefore, only the DA subscale was used in the current research.

Conditional Acceptance (CA). The CA subscale originally was part of the Socially Prescribed Perfectionism (SPP) subscale within the Multidimensional Perfectionism Scale (MPS; Flett-Hewitt, 1991) which was split by recognising two distinct but inter-related ($r = .36$) underlying dimensions of Others’ High Standards and Conditional Acceptance (Campbell and Di Paula, 2002; for details see Section 3.2.4, pp. 69-70). While the former reflects the belief that others hold high standards or expectations for the self, the latter denotes the belief that being loved and accepted by others is contingent on high achievement (e.g. “Others will like me, even if I don’t excel at everything”). The Conditional Acceptance (CA) subscale has five items and is measured on a seven-point scale (disagree = 1 to agree = 7). Internal reliability of CA scale was high ($\alpha = .71$) (Campbell and Di Paula, 2002). For the questionnaire in the current study, the Others’ High Standards was excluded as, in Campbell and Di Paula’s study, it showed correlations ($r = .50$) with parts of the Self-oriented Perfectionism subscale. Therefore, only the CA was used for which the wording of the items was changed for example from the original wording of “Others will like me even if I don’t excel at everything” to “Others will like me even if I don’t excel at a performance”.

The amended items were more specific to the performance situation whereas the original wording lacked field specificity.

Discrepancy. The Discrepancy (D) subscale measures individuals' self-critical attitudes associated with performance evaluation. The discrepancy scale is part of the Short Almost Perfect Scale-Revised (SAPS-R; Rice, Richardson & Tueller, 2014), that consists of two subscales: Discrepancy and Standards. Standards was not considered in the current study because of the administration of the MIPS (Stoeber et al., 2006). Discrepancy was related to other indicators of maladaptive perfectionistic concerns, such as emotion regulation and depression. The four items of the scale are answered on a seven-point scale (1 = strongly disagree, 7 = strongly agree). Adequacy of its factor structure, reliability ($\alpha = .87$) and validity have been supported by the study by Rice et al. (2014).

4.4.3.4 Perceived parenting styles and characteristics

Perceived Parental Autonomy Support Scale. This scale (P-PASS; Mageau, Ranger, Joussemet, Koestner, Moreau & Forest, 2015) measures individuals' perceptions of their parents when they were children and teenagers, and has been found to be reliable ($\alpha = .76$ to $.94$) via the validation process. The P-PASS has three subscales: one measures the level of parents 'Offering choice within certain limits', the second focuses on parents 'Being aware of, accepting and recognizing the child's feelings', and the third denotes parents 'Explaining the reasons behind the demands, rules and limits'. The second major part of the P-PASS focuses on the perceived

psychologically controlling behaviours of parents: ‘Threatening to punish the child’, ‘Inducing guilt’ and ‘Encouraging performance goals’.

For the current study the ‘Explaining the reasons behind the demands, rules and limits’ autonomy subscale and the ‘Encouraging performance goals’ psychological control subscales were administered. This choice was justified by the Phase 1 interview findings of the performing participants’ interviews that guilt and punishment was not observed in the data, and that other autonomy supportive parental attitudes measures were adopted in the questionnaire from the Kenny-MPAI (see below).

Parental Empathy and Generational Transmission of Anxiety. The final two validated subscales of the questionnaire were adopted from the K-MPAI-Revised (Kenny, 2009) to measure the Generational Transmission of Anxiety (GTA) and Parental Empathy (PE). GTA stems from family experiences at an early age (3 items, $\alpha = .72$), and the PE (4 items, $\alpha = .75$) focuses on parents accepting and recognising the child’s feelings. Questions are answered on a seven-point Likert scale (0 = strongly disagree to 6 = strongly agree), with higher scores indicating greater anxiety and psychological distress.

4.4.3.5 Additional items

Performance anxiety in different performance settings checklist. A checklist was developed that contained situations in which MPA was potentially experienced. The 13 items were a combination of results deriving from interviews with musicians in Phase 1, pilot questionnaire, and from the ‘Performance anxiety in different

performance settings rating scale' (Kenny, 2011). Participants were asked to select up to three situations that applied to them the most significantly. For those wanting to express that they did not experience MPA at all, or had MPA in most situations, at the end of the list there were two separate statements "I have stage fright most times" and "I don't have stage fright. I embrace nerves". The last option included an open-ended response labelled as 'Other', where additional MPA inducing situations could be recorded.

Perceived experiences of teacher-student situations checklist. A second checklist was developed that contained situations that participants perceived that they did/did not encounter with their main teacher during their studies. The 23 items were phrased following the results of the interviews with musicians in Phase 1 and the pilot questionnaire.

Perceived effects deriving from experiences of teacher-student situations checklist. A third checklist was developed that contained a list of outcomes that participants perceived based on their encounters with their main teacher during their studies. The 28 items were written on the basis of the results of the interviews with musicians in Phase 1 and the pilot questionnaire. An additional item of an open-ended response was included labelled as 'Other' where further statements about effects from teacher-student experiences could be recorded.

In addition, negative and positive statements in the teachers' experiences section were mixed, in a format of one positive statement following one negative one. Thus, by

alternating positive and negative statements, a balanced option availability was created which helped to avoid potential bias.

Demographic questions. The final section of the questionnaire contained questions about demographic data of age, gender, main instrument (including voice), years of instrumental/singing experience, career stage (including student status), years of professional performing experience, mode of regular performance, country of current workplace/study, and interest/disinterest in taking part in the subsequent interview study (Phase 3).

4.4.4 Data collection

The criterion for participation was being enrolled as a student in any music performance course at a higher music education institution, or having a professional experience in classical music performance (e.g., part or all of the participant's income came from music performance).

Participants were recruited via advertisements sent to music education institutions and professional orchestras in the UK and Canada through email and phone discussions with gatekeepers in these organisations. The advertisements included details of the project and invited those who were interested in taking part in the study. Prospective participants were then provided with further details by their host institution: these included a description of the study, the link for the survey and the approximate time needed to complete the questionnaire online; they were also asked to complete a

consent form. The survey was placed on the Google docs webserver, which provided the same information as the first page of the initial invitation email. All data have been protected by an encrypted password.

First, all orchestras and choirs on the Association of British Orchestras (ABO) list were contacted by an invitation email to the orchestra managers or orchestra personnel managers, and to the Head of the Departments at all of the music colleges in the UK, except The Royal College of Music (London) and the Royal Northern College of Music (Manchester) because these institutions have their own music performance research teams where the students are involved in different research projects. Among the invited conservatoires five took part in the survey. Those UK institutions and orchestras who did not respond to the email invitation after one week were phoned during office hours to ensure, firstly, that the invitation email had been received, and secondly, to offer the opportunity to summarise the study and its purpose for the orchestra management team, and to ask questions regarding the study. The direct contact turned out to be more effective, and the staff expressed their interest in investigating the issue of music performance anxiety and perfectionism, as well as expressing their institution's interest to take part in the study and to advertise the survey link for their students. Second, to increase the number of participants, using a separate survey link, an online community advertisement was placed for the following Facebook community groups: Historical Performance Research, Facebook Violinists, Beyond Stage Fright, The Art of Piano-playing, The New Forum for Classical Singers Group, Cellists in Facebook, Performance Practice in Early Music and Music Psychology.

In every group, the announcement for participation highlighted the eligibility criteria for being a classical musician who studies or had studied classical music performance or voice at any music college.

The data collection took place between 26th October 2015 and 9th December 2015 by opening a googleforms link to receive participant responses. Twenty-four different links were created to collect data online for the questionnaire. Every music college had its own link that allowed an easy follow-up option for checking participant response rates, and one link was sent to no more than three orchestras. One link was used only for the social media shares (Facebook).

4.4.5 Participants

A total of 276 musicians completed the survey online. Eight musicians were excluded for not fulfilling the criteria for being active as music students or as performing musicians. Further, six musicians were excluded because they did not provide reliable information regarding their education and/or professional performing career. In total 262 participants fulfilled the criteria for participation, although further twenty-nine cases were omitted as a result of normality tests¹. Finally, 233 cases were retained that were used in the main analyses. The results of the normality tests are presented in Section 4.4.8.

¹ Many multivariate statistical analysis methods (e.g. MANOVA, factor analysis) require multivariate normality assumption. If the data are multivariate normal (exactly or approximately), such multivariate methods provide more reliable results and the performance of these methods dramatically decreases if the data are not multivariate normal (Field, 2009).

Table 4. Instrumental/voice profiles of participants in Phase 2

	Frequency	%
Voice	73	31.3
Violin	48	20.6
Flute	18	7.7
Piano	17	7.3
Cello	16	6.9
Viola	11	4.7
Horn	6	2.6
Guitar	4	1.7
Clarinet	4	1.7
Trombone	4	1.7
Double bass	4	1.7
Lute	4	1.7
French horn	3	1.3
Trumpet	3	1.3
Harp	3	1.3
Viola de Gamba	3	1.3
Oboe	2	0.9
Bassoon	2	0.9
Harpsichord	2	0.9
Pipe organ	2	0.9
Recorder	1	0.4
Saxophone	1	0.4
Tuba	1	0.4
Percussion	1	0.4
Total	233	100.0

The sample had an age range of 18 - 68 years ($M = 34.38$, $SD = 13.25$). The gender distribution included 88 males (37.77%) and 144 females (61.8%), and one musician (0.43%) did not disclose his/her gender. The geographical distribution of the participants was as follows: 55.6% from the United Kingdom, 25.6% from the United States of America, 6.5% from Canada, and 2.5% filled in the questionnaire from other countries. The majority of the participants reported to be singers (31.3%) and violinists (20.6%). Table 4 presents participants' instrumental profiles including voice.

Further, the majority of the participants (33.9%) performed in a combination of solo and other forms of performances (e.g. chamber music). Figure 1 shows the proportion of the participants' profiles about their performance roles. Orchestral music was the second most frequently reported mode of performance (24%), followed by solo performance (18.5%). Other roles were represented in the sample to a lesser extent.

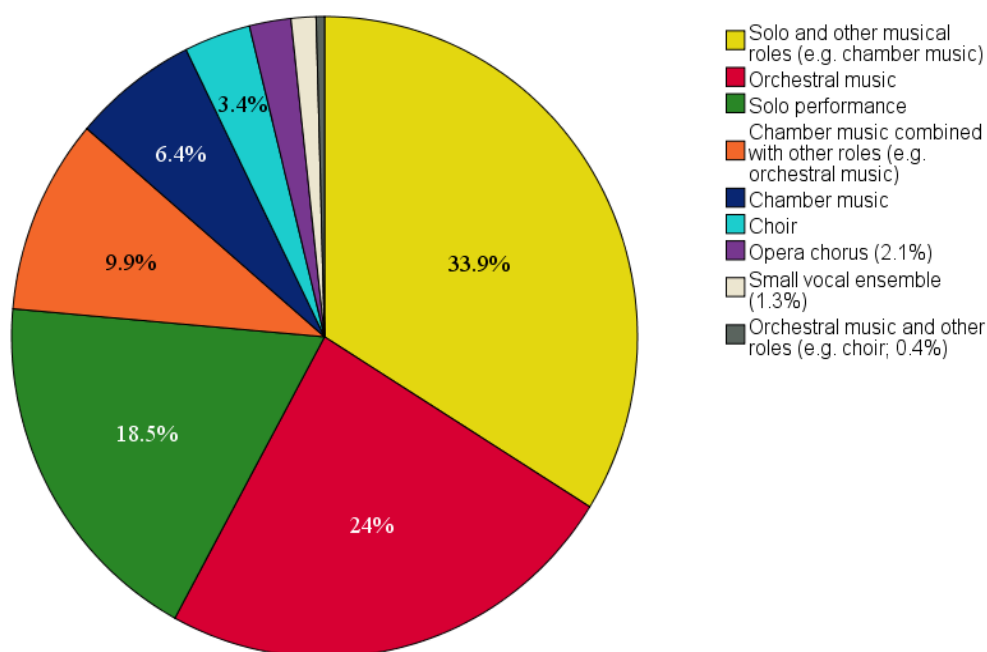


Figure 1. Modes of performance of the participants in Phase 2

The education level profiles of the participants varied from first year undergraduate students to being a professional musician with a higher degree (e.g. MMus). Table 5 presents details about the participants' education profiles. As can be seen in the table, the biggest proportion of the sample consisted of professional musicians with a higher degree (28.8%) and with a first degree (e.g. BMus; 26.2%), totalling 55% of the overall sample.

Table 5. Education profiles of all participants in Phase 2

	Number of participants	%
Undergraduate student - First year	22	9.4
Undergraduate student - Second year	11	4.7
Undergraduate student - Third year	6	2.6
Undergraduate student - Fourth year	14	6.0
Graduate student (e.g. MMus)	29	12.4
Professional with a first degree (e.g. BMus)	61	26.2
Professional with a higher degree (e.g. MMus)	67	28.8
Professional with no or incomplete degree in music	16	6.9
DMus qualification or DMus student	3	1.3
Certificate or Diploma in Music performance	4	1.7
Total	233	100.0

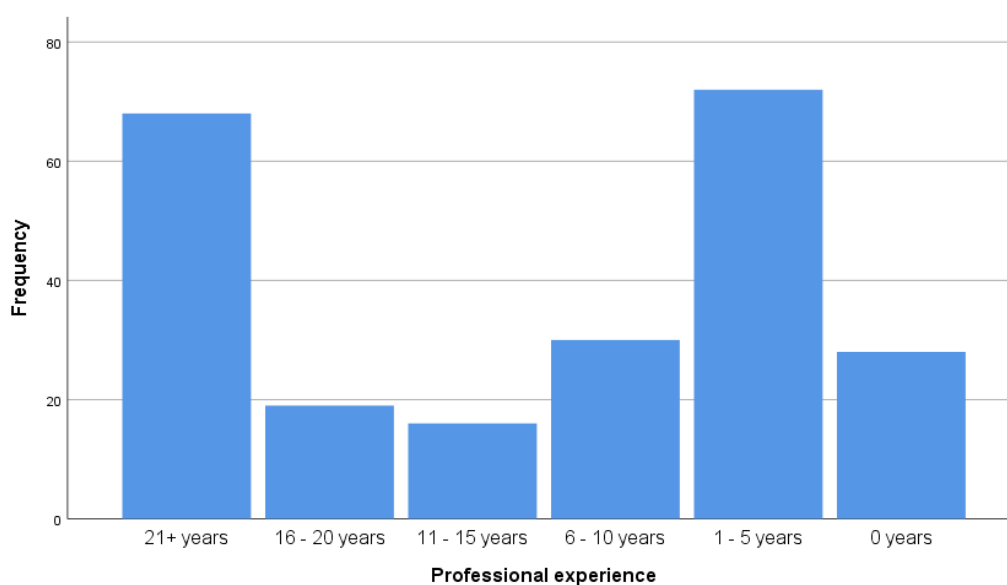


Figure 2. Participants' level of professional performing experience

Regarding professional experience, the majority of participants had either 1 - 5 years or over 21 years of professional performing experience (see Figure 2).

4.4.6 Exploratory factor analysis

Analyses were conducted using Version 22 of the Statistical Package for Social Science (IBM SPSS Statistics 22). For all statistics tests, a significance level of $p < .05$ was utilised.

Because previous research had indicated that the constructs of perfectionism and MPA can have several dimensions which depend on specific theoretical models, exploratory factor analysis (EFA) seemed appropriate for identifying the underlying factors of the measured variables within the questionnaire data. EFA is a statistical method which assumes that any measured variable may be associated with any factor. Factor analysis, in general, can estimate the latent variables of different aspects of an issue, therefore it helps in understanding the structure of a set of variables and reduces a data set to a more manageable size, while retaining as much of the original information as possible (Field, 2009). Thus, a series of EFAs were conducted on the main data by entering all items separately from each subscale of the questionnaire (self-concept, MPA, perfectionism, parental subscales). Details of the EFA processes are presented in Chapter 6 (Section 6.2). Levene's tests indicated no violation of homogeneity of variance (Field, 2009). Tolerance ($> .10$) and variance inflated factor values ($< .10$) were within range, indicating no problems due to multicollinearity (Tabachnick and

Fidell, 2007). The factor scores of each emergent factor were saved for conducting the main analyses. Table 6 displays minimum and maximum values, standard deviations, skewness, and kurtosis for the emergent factors.

4.4.7 Methods of main analyses

The type of data and the relationships that the research questions in Phase 2 intended to explore, required a combination of different statistical analyses: descriptive statistics, multiple regression analysis, cluster analysis, and Multivariate Analysis of Variance (MANOVA). Overall, for answering the three research questions, the regression analyses provided the estimates of effect size that are useful for determining the practical or theoretical importance of an effect, the relative contribution of different factors or the same factor in different circumstances, and the power of an analysis (Fritz, Morris & Richler, 2012).

For Research Question 1 which aimed to examine how self-concept predicts musicians' MPA and perfectionism characteristics, regression analysis was performed (for details see: Chapter 6, Section 6.4). In regression analysis, all independent variables are entered into the regression equation simultaneously without the necessity of deciding about the order of entry of the independent variables. Thus, each independent variable is evaluated in relation to what it adds to the prediction of the dependent variable over and above what the rest of the independent variables predict (Tabachnick and Fidell, 2007).

Table 6. Descriptives of the emergent factors

Factor	Minimum	Maximum	SD	Skewness	Kurtosis
Self-concept	-2.46	1.94	.91	-.26	-.25
Negative Cognitions	-1.80	2.32	.94	.34	-.58
Anxiety Sensitivity	-2.12	2.00	.96	-.03	-.77
Negative Reactions to Mistakes with Self-doubt	-1.71	2.57	.97	.81	.05
Perfectionistic Aspirations in Performance	-3.07	1.39	.97	-.95	.50
Fear of Negative Evaluation	-1.48	2.80	.96	.48	-.32
Perfectionistic Aspirations in Practising	-2.61	1.83	.95	-.45	-.29
Satisfaction with Achievement with Self-confidence	-1.62	2.14	.97	.32	-.79
Perceived Parental Autonomy Support	-2.27	1.73	.95	-.50	-.49
Generational Transmission of Anxiety	-1.87	1.36	.94	-.37	-.99
Perceived Parental Psychological Control	-1.23	2.51	.91	.68	-.39
Parental Empathy	-2.67	1.41	.94	-.81	-.13
				Std. Error Skewness	.16
				Std. Error Kurtosis	.32

Note. N = 233. Mean is centered (.00) for each factor. Values are based on saved factor scores.

The aim of the Research Question 2 was to detect in which way perfectionism might predict MPA. This question was approached by using multiple regression analyses (details of the statistical procedure are presented in Chapter 6, Section 6.5).

Investigation of Research Question 3, that focused on the potential effects of the experiences with the musicians' parents and teachers, required the adoption of multiple statistical methods. First, the effects of the experiences with the participants' parents were explored by using multiple regression analyses (details of the statistical procedure are presented in Chapter 6, Section 6.6).

To examine the effects of the experiences with teachers, as a first step, based on the 'perceived experiences of teacher-student situations checklist' four new variables were created which dealt with the number of positive experiences, the number of negative experiences, the number of positive outcomes, and the number of negative outcomes. There was a need to find a suitable solution to transform the nominal data of the 'perceived experiences of teacher-student situations checklist' into continuous variables that allowed subsequent parametric testing (e.g. regression analysis, MANOVA). To achieve this, first the musicians' profiles were grouped into different clusters by performing two-step cluster analysis in which the determinant factors were the participants' self-concept, MPA and perfectionism scores. Cluster analysis is a method that has been widely used for identifying homogenous groups of participants into clusters who share many characteristics, but are very dissimilar to objects not belonging to that cluster (Hair, Anderson, Tatham, & Black, 1998). Specifically, two-step cluster analysis is viewed as a "tool for bridging the gap between nomothetic and idiographic approaches" (Clatworthy et al., 2005, p. 330). Two-step cluster analysis uses mathematical techniques that help to determine how cases (e.g. musicians' data) can be grouped together. This is performed by maximising between-group variation (differences between groups) and minimising within-group variation based on the participants' characteristics (e.g. minimising the difference between participants'

anxiety scores). Maximizing both the homogeneity of cases within a group and the heterogeneity between the clusters (Hair et al., 1998) allows researchers to examine different solutions, and then select the solution that best fits the data (Hodge & Petlichkoff, 2000). Another advantage of two-step cluster analysis is that it automatically standardizes the variable scores before classifying the participants based on their factor scores. The Euclidean distance (or straight-line distance) is the most commonly used type to measure similarity between two objects when it comes to analysing interval-scaled data (Sarstedt & Mooi, 2011). Further, two-step analysis allows to detect outliers from the emergent clusters. In the present study, the Euclidian distance between two cluster centers option with the outlier treatment option was applied.

Subsequently, Multivariate Analysis of Variance (MANOVA) was performed to test for the homogeneity of the emerged clusters. Additionally, the mean values were checked in each cluster that provided valuable information about the number of positive and negative experiences with teachers, as well as regarding the number of positive and negative outcomes from the participants' experiences with their teachers. As a next step, frequency tests were run to explore the occurrence of each particular situation between the participants and their teachers and the types of outcomes of these teacher experiences. Finally, to see how the number of positive experiences, the number of negative experiences, the number of positive outcomes, and the number of negative outcomes can predict participants' self-concept, MPA and perfectionism levels, multiple regression analyses were performed for which the results are presented in Chapter 6 (Section 6.6.2).

4.4.8 Results of the preliminary tests for normality

Prior to conducting power analyses, data was subjected to normality tests, descriptive statistics and exploratory factor analysis (EFA; for details see Section 6.2 in Chapter 6).

Normality of data for the self-concept, MPA, perfectionism and family experiences. The assumption of normality was tested for all variables in each section of the questionnaire by the Kolmogorov-Smirnov and Shapiro-Wilks tests. In accordance with Tabachnick and Fidell (2007), normality was considered to have been violated if either skewness or kurtosis values exceeded two times the standard error of the skewness or kurtosis values. With the exception of the self-concept data, there were skewed distributions for all other factors, and the Kolmogorov-Smirnov and Shapiro-Wilks tests were significant. Skewness on these variables was controlled for by truncating outliers to within three standard deviations of the mean. This way, no multivariate outliers exceeded the Z score of Mahalanobis value of 3.00 for the independent variables (Tabachnick & Fidell, 2007) of self-concept, perfectionism and family experiences factors. After omitting outliers (cases with Z-scores exceeding an absolute 3.00 value), factor analysis was repeated for each section of the questionnaire. (See Table 6 for minimum and maximum values, standard deviations, skewness, and kurtosis for the emergent factors.)

The Cook's distances² were <1 for all cases in each analysis using the factor scores (Cook & Weisberg, 1982 cited Field, 2009), and in all regression analyses the

² A measure of the overall influence of a case on a model. Cook and Weisberg (1982) have suggested that values greater than 1 may be cause for concern (Field, 2009, p.783)

standardized DFBeta absolute values were <1 . Skewness on the variables for the Negative Cognitions MPA factor, the five perfectionism factors and the four parental experiences factors were controlled for by truncating outliers to within 3 standard deviations of the mean.

In addition, after the factor scores were obtained from the second round of factor analysis, skewness was controlled through logarithmic transformations (\log_{10}). Subsequently, to see whether the results would differ when using the original (untransformed) and the \log_{10} transformed data, the main analyses (regression, MANOVA, cluster analysis) were performed in both ways. However, the analyses run on transformed variables were not significantly different from those run on the untransformed variables: for this reason, the study reports results of analyses conducted with untransformed variables, which are presented in Chapter 6. (No participants were discarded using this method.)

Normality of teacher experiences and their outcome variables. After a frequency count of each of the perceived experiences of teacher-student situations checklist and perceived effects deriving from experiences of teacher-student situations checklist, four new variables were created. In this way, two variables indicate the number of positive and negative experiences with teachers perceived by the participants, which were titled as the ‘Number of positive teacher experiences’ and the ‘Number of negative teacher experiences’. Another two variables were created that indicate the number of positive and negative perceived effects deriving from experiences of teacher-student situations, which were named as the ‘Number of positive outcomes

from teacher experiences' and the 'Number of negative outcomes from teacher experiences'. With the exception of the 'Number of positive teacher experiences' data revealed skewed distributions, despite no multivariate outliers exceeded the Z score of Mahalanobis value of 3.00 for the independent variables (Tabachnick & Fidell 2007). Skewness was minimised by performing logarithmic transformations (\log_{10}) of the data for the 'Number of negative teacher experiences', the 'Number of Positive Teacher Experiences' and the 'Number of outcomes of negative teacher experiences'. Because results from the regression analyses run on transformed and untransformed variables were significantly different, the study reports results of analyses conducted with the transformed variables which are presented in Chapter 6 (Table 24 in Section 6.6.2.3).

Normality of the number of teacher experiences across participants with negative, moderately negative and positive psychological profiles. Based on the Self-concept, two MPA factors (Negative Cognitions, Anxiety Sensitivity) and perfectionism factors (Negative Reactions to Mistakes with Self-doubt, Fear of Negative Evaluation, Satisfaction with Achievement with Self-confidence) participants were grouped into three different clusters of negative, moderately negative and positive psychological profiles. To examine the homogeneity of variance across the three clusters (negative, moderately negative and positive profiles), Levene's tests were performed. The non-significant results suggest that the variance in Self-concept ($p = .31$), both MPA factors of Negative Cognitions ($p = .62$) and Anxiety Sensitivity ($p = .08$) and the Fear of Negative Evaluation perfectionism factor ($p = .25$) are roughly equal across the clusters. Significant results emerged for the perfectionism factors of

Negative Reactions to Mistakes with Self-doubt ($p = .002$) and Satisfaction with Achievement with Self-confidence ($p = .000$), suggesting that the variance in these two perfectionism constructs were not equal in the three clusters. However, the robust tests of equality of means suggested that, based on the mean values of all constructs, including the Negative Reactions to Mistakes with Self-doubt (Welch's $F(2,93) = 205.73$, $p < .001$; Brown-Forsythe $F(2, 127) = 190.58$, $p < .001$) and Satisfaction with Achievement with Self-confidence (Welch's $F(2,110) = 207.11$, $p < .001$; Brown-Forsythe's $F(2,195) = 239.83$, $p < .001$), the three clusters are significantly different from each other. The results of the main analyses are detailed in Chapter 6.

4.5 Qualitative phase (Phase 3)

4.5.1 Purpose

The purpose of the final phase of the research was to draw on the results of the quantitative study (Phase 2): First, it sought to explain how the selected musicians (whose MPA and perfectionism characteristics were based on their scores of the measured factors) differ from each other in terms of their experience regarding musical practice, musical self-image and past experiences. Phase 3 also intended to describe the participants' experiences in the way in which they had been interpreted by them in their musical practice.

4.5.2 Method: Phenomenological inquiry

From a phenomenological perspective, perfectionism is viewed as a subjective experience whose meaning, features and perceived effects can be distinctive among

different individuals for whom personal interpretation is more important than objective reality because individuals respond to their perception of reality and not to reality itself (Purkey et al., 1996). Therefore, the idea of conducting a phenomenologically-oriented interview study seemed appropriate to further explore the origins and processes of perfectionism and MPA.

Interpretative Phenomenological Analysis (IPA; Smith, 1996; Smith & Osborn, 2008) is more a perspective or stance than a standardised methodology (Larkin et al. 2006). IPA is a technique that enables the interviewees to elaborate on their individual interpretations of life experiences and their cognitive and emotional patterns. Questions suitable for an IPA-oriented interviewing method may concentrate on exploring individual interpretations, sensory perceptions, or mental phenomena (thoughts, memories, associations, fantasies). Examples of the research focus might be to explore what jealousy feels like, or how young people experience the transition from school to college or university.

Pietkiewicz and Smith (2014) in their practical guide, summarized the core formulas of using IPA in qualitative research: In the interviewing process, questions usually start with the '*What does.....mean to you?*' phrase, and the inquiry is continued by following participants through their narrative. In IPA research, the participant is considered as the expert from whom the researcher is there to learn. It is advised to explore not more than four or five questions that cover the topics of main interest by sticking to the sensitivity to the context, commitment and rigour, transparency and coherence, and impact and importance of the topic. However, the aim of an IPA interview is always finding out more details which weren't previously considered by

the researcher. To achieve this, open-ended questions are used along with an in depth and inductive approach. Thus, the interviewer should know about building rapport, gain the participants' trust to reduce interviewees' tension and get them ready to discuss more sensitive or personal issues. This can be achieved by interpolating a warm-up discussion and active listening ("listening attentively, trying to understand what is being said, negotiating meaning when things seem unclear, ambiguous or abstract, and constructing appropriate questions which help explore what is being said"), and having an ability to ask open-ended questions free from hidden presumptions. Because IPA research is usually concerned with significant existential issues, it is crucial for the interviewer to detect how the interview process is affecting the participant. The monitoring involves being aware of and sensitive to verbal, non-verbal, and non-behavioural communication to determine when participants avoid talking about certain issues, start feeling awkward, ashamed or become very emotional. IPA interviews also have the advantage of clarifying unclear statements, e.g.: "you said that you wanted to prove yourself. Can you tell me more about that?" that requires the researcher to use the interview schedule flexibly (e.g. using additional prompts whenever necessary and adjusting to the participants' own vocabulary). Finally, participant sampling in IPA research depends on the subject matter. When the topic is more commonplace (e.g. music performance anxiety) the sample may include individuals with similar demographic or socio-economic status profiles.

Adapting IPA to the present study. Alongside considerations of IPA, the interview questions were constructed to follow the main topics in the questionnaire (self-concept, perfectionism, performance anxiety, parental and teacher experiences). Thus, based on the questionnaire content in Phase 2, a list of prompts was established that focused on

the personal interpretations of perfectionism, musical self-image, MPA, and the memories with parents and teachers. However, the questions were built in an exploratory fashion that aimed to uncover the perceptions, emotions and the attributed meanings by the participants. Having an insight into the interviewees' questionnaire results and following a qualitative method of inquiry created an ideal starting point for finding links between the musicians' life experiences and the structure and aetiology of their problems related to MPA, perfectionism or self-esteem/negative self-concept. The pilot interview contributed to improving the technique of interviewing, particularly with regard to asking participants to elaborate on topics that seemed related to the three main research questions. The content and quality of the pilot interview fulfilled the established requirements, and was subsequently included in the main pool of interviews of Phase 3. The interview schedule with the complete list of questions can be found in Appendix F.

4.5.3 Recruitment of participants and data collection

Participants who gave their consent to be interviewed were contacted again to take part in the last phase of the research. To some extent this method resulted in a self-selecting sample. With regard to age and gender balance, the participant sample was representative of the sample in the questionnaire study (Phase 2). The interviewees' profiles, including their survey results regarding self-concept, MPA, perfectionism, parental and the number of positive vs. negative experiences are detailed in Table 27. Participants' data about the outcomes of the experiences with teachers are presented in Table 28. In total, including one pilot interview, seven musicians were interviewed aged between 26–40 years. Profiles included two full-time orchestral players, a full-

time chorister/soloist classical singer, a full-time chamber choir member, a freelance instrumentalist, and two full-time instrumental students. The application of IPA justified to include a lower number of participants in Phase 3 than in the Phase 1 interview study, which was an exploratory study. The data collection for the Phase 3 interviews took place between 31st March and 10th May 2016. Due to the participants' busy professional schedules and diverse geographical locations, all interviews were recorded via a Skype video call. The interviews' length varied between 62 and 125 minutes. Each interview was audio-recorded using Audacity audio recorder computer software, and was subsequently transcribed by the author.

4.5.4 Data analysis

The analysis requirements for IPA (Smith & Osborn, 2008) state that accessing one's experience is two-fold (partial and complex), and that the participant's account of his/her experience is constructed initially by both researcher and participant during the interview process. However, the subsequent interpretations of the transcribed data are likely to be influenced by the interviewer-interviewee relationship (Pietkiewicz & Smith, 2014).

The interview study (Phase 3) is the final part of the mixed-methods sequential explanatory design. The explanatory design consists of two distinct phases: quantitative followed by qualitative (Creswell et al., 2003). Adopting this approach can lead to a deeper understanding, on a general level, of the research problem because "the qualitative data and their analysis refine and explain those statistical results by

exploring participants' views in more depth" (Ivankova et al., 2006; p. 5). Considering the purpose of the sequential explanatory design, the analyses of the Phase 3 data did not focus on the establishment of themes and trying to make generalizations to the musician population but it aimed to elaborate upon and explain the quantitative results obtained in the previous phase (Phase 2). This justified the adoption of content analytic methods which resulted in creating summaries based on the seven participants' interview data. To ensure that requirements for interpretive and descriptive validity of the summaries were met, the method of participant member checking (Creswell & Miller, 2000) was applied. All participants who took part in the Phase 3 interviews received a summary of their interviews that contained the description of their 'story' and quotes. They were asked to check whether the quality and content of the summary was consistent with the story they communicated in their interview. They were asked to freely amend the description or provide changes in the quotes if they felt that they wanted to do so. Additionally, they were offered the opportunity to accept a pseudonym to protect their identity. They were also informed that the summary was planned to be used in the thesis in the same format. Each interviewee accepted the offered pseudonym. Among the seven participants, four accepted the summary of their interviews in the format they received it. Three of them asked for minor corrections: Sylvia (bassoon) raised attention to a misspelt expression to replace the 'no-perfect' with note-perfect words; David (voice) asked to remove further specifics of his interview to keep his identity fully covered; and Chris (voice) offered to fully review the summary of his interview. Finally, the changes the participants suggested were incorporated into the interview summaries, and were re-sent to the three interviewees for final checking. At this stage, each of them fully agreed about the content and the level of anonymity, and no further changes were requested. Besides participant

member checking (Creswell & Miller, 2000), internal coherence (Smith, 1996) was checked by including a series of verbatim quotes in the analysis, so readers can judge whether the arguments presented are internally consistent and justified by the data. The results of the Phase 3 interviews are presented in Chapter 7.

Summary. This chapter introduced the philosophical framework of pragmatism and the rationale for adopting a mixed-methods sequential research design. Further, the chapter outlined the methodological considerations for the choice and the development of the methods applied in the three phases of the study, including methods of data collection and analysis. Specific details of the inclusion/exclusion criteria of different methods in each phase of the study and the recruitment processes were outlined. The following chapter presents the findings of the first interview study (Phase 1) that aimed to explore themes and topics that are influential on musicians, and which can be used as a foundation to structure the survey in the quantitative phase of the research (Phase 2).

CHAPTER 5:

Findings about the perceived influences by musicians

(Phase 1)

Overview

The purpose of this chapter is to present the results of the first study within the three phases of the research. The results will be reported in three sections: Section 5.1 deals with findings about participants' experiences with their parents. Section 5.2 reports the experiences with their teachers from the period of pre-conservatoire and tertiary music education. Section 5.3 describes findings about the participants' reflections on the intrapersonal processes (e.g. perspectives on excellence and perfectionism, improvement in musical practice, and reflections on performance anxiety) which played an important role in their development as performing musicians. The overarching purpose of Phase 1 was to examine musicians' retrospective reflections on their development with regard to:

- the life situations that are perceived as influential by them as developing musicians,
- the types of experiences with parents and teachers which played a significant role in their practice,
- the way they approach their practice, and
- the strategies they use to improve their musical practice and performance.

Table 7. Profiles of participants in Phase 1

ID	Instrument	Age	Education
Female cellist-2	Cello	21	Final year undergraduate conservatoire student
Female flautist	Flute	26	Undergraduate conservatoire training
Male cellist	Cello	26	Undergraduate conservatoire training
Female viola player-2	Viola	28	Postgraduate conservatoire training
Female oboist	Oboe	28	Postgraduate conservatoire training
Male harpsichordist	Harpsichord	34	Postgraduate conservatoire training
Female viola player-1	Viola	36	Postgraduate conservatoire training
Male violinist-1	Violin	36	Postgraduate conservatoire training
Female opera singer	Voice	36	Postgraduate music-related degree
Female violinist	Violin	37	Postgraduate music-related degree
Female cellist-1	Cello	40	Postgraduate conservatoire training
Female recorder player / opera singer	Recorder, voice	54	Undergraduate conservatoire training, Postgraduate music-related degree
Male violinist-2	Violin	Not provided	Undergraduate conservatoire training

The procedure and methods of data analysis are detailed in Chapter 4, Section 4.3.4. The profiles of the thirteen musicians who participated in the Phase 1 interview study are presented in Table 7. As a sample interview in Phase 1, the full transcript of the Female viola player-1's interview is available in Appendix I.

5.1 Experiences and perceived influences of parents

The adult musician participants' reflections about experiences with their parents and the reported impact of these experiences were organised into three groups: those reporting experiences that had a positive (Group A), ambiguous (Group B) or negative (Group C) impact on them.

5.1.1. Positive experiences

Group A included eight participants who perceived their parents as supportive, accepting and being genuinely interested in their musical pursuits. Within the group however, the level and complexity of parental involvement, as identified by Grolnick et al. (1997) were found to vary.

Two participants' accounts, for example, reflected a more complex form of parental involvement. Besides parents' behavioural support, they reported receiving higher levels of cognitive/intellectual and personal support. The male harpsichordist's parents always provided rational explanations with situation-specific advice to motivate him in difficult situations. For instance, this happened when he nearly gave up musical training in response to a strict aural studies teacher, and when he felt discouraged by a challenging performance piece during the preparation for a competition:

“I had moments when I had lots of doubts ... it may be too much pressure, so my parents had to sustain my will to play music but they never forced me. It was never their ambition to do so. My ambition was music.”
(Male harpsichordist)

In such cases his parents produced a logical argument that helped him to understand the possible consequences of his decision, such that his motivation and efficacy to proceed in challenging situations was maintained.

The following story of the female viola player-2 seems different in that her pianist mother always accompanied her practising, but allowed her to pursue her interests freely. As a young student she had flawed technique (because of her violin teachers), of which her mother was aware, and by giving constructive criticism, she encouraged her daughter to aim for higher standards. She admitted being a non-perfectionist as a child, and later when she developed a deep interest in music as a teenager, she became an adaptive perfectionist:

“As a child I was free. I wasn’t pushed at all. I wasn’t especially extremely motivated; I didn’t practise properly until I was in my teens ... my mum always laughed at me because I’d play something and my teacher would play it obviously differently and I just couldn’t tell the difference”.

(Female viola player-2)

Despite the critical feedback, female viola player-2 recalled her memories with her mother cheerfully, and showed no signs of embarrassment or apprehension, which signified a rather positive effect of their relationship. These two participants’ parents active participation created emotional security which helped them to develop their focusing and performing skills, and learning strategies. Both of them studied with full scholarships at a prestigious UK conservatoire, and subsequently gained high reputations as soloists and chamber musicians in their careers.

Another four participants in Group A mentioned how much they felt grateful for their parents’ support and love. Compared to the previous two participants, their accounts

were slightly more varied. Their reports indicated that the guidance and exhortations they received may have been rather generalised, and so lacking in situation-specificity. They mentioned that in making important decisions regarding their career choices, they needed their parents' guidance or emotional comfort when facing difficulties in their studies, or when they were dissatisfied with the quality of teaching. The following excerpt demonstrated how much female cellist-1 recalled her memories about her parents' support and expectations as a highly positive experience, also highlighting her parents' generic expectations:

"[M]y parents were very supportive because they didn't push me and I know they really wanted me to work hard and succeed. That was pretty much their expectation ... I think they were quite happy to see the need that I love playing and they and my teacher were discussing what I needed to carry on with and what he'd like me doing".

(Female cellist-1)

Similarly, the male cellist's perception of his parents was a typical example of receiving support with general guidance, and that he pushed himself to complete his undergraduate degree in music because his way of thinking was impacted by his parents' approach of completing everything that he had already started. Reminiscing on that, he acknowledged he should have taken a year out or changed institution where he did not receive the quality of tuition he had originally expected:

"[E]xpectations have always been to me in a long way just to 'get a secure job', 'be good at school', 'don't leave things unfinished', or 'work hard!' ... and be happy [and] whatever you do, you have to do it hundred per cent and whatever it takes, it needs to be complete. So I made sure I always worked as hard as I can [and] without that drive I would not get where I am now." (Male cellist)

The following excerpt highlights the male violinist's-2's experience that he was free in pursuing his musical studies. However, it clearly reflects his views about the usefulness of being born into a musical family, and that he did not have that advantage. He was a little disappointed for not having musical parents and believed that he could have had achieved more in his performing career if he had been pushed by them:

“[I]t is beautiful to be born into a family with musicians because the parents already know what to pay attention to about studies and the career and they can guide you ... push you to practise ... My parents aren't musicians, so they didn't really know much about music ... I wasn't forced ... After you are pushed to practise you can be thankful to whomever pushed you because the results are amazing.” (Male violinist-2)

The male violinist-2's quote indicates that structure and guidance can be perceived as having a positive practical effect on one's technical development.

Regarding the need for realistic feedback, the female flautist's comments indicated that she might have been raised in a family environment in which permissiveness and emotional support was provided, but without realistic guidance. Permissiveness is distinct from autonomy support in the sense that parents fail to provide structure in the form of clear and consistent guidelines, rules and expectations for their child's behaviour (Grolnick & Ryan, 1989). In this sense, the female flautist perceived strong emotional support by her parents, and her achievements were uncritically accepted and praised:

“My parents were real support; not that they'd put pressure or had any expectation ... They would just love to hear me performing ... I think they'd enjoy very much my playing. Whatever I played and however I played they thought that was excellent, which a parent will think anyway”. (Female flautist)

The absence of clear expectations and constructive criticism might have contributed to the failure to foresee that conservatoire training and a professional performing career was unsuitable for the flautist, of which she became aware during her undergraduate course. Because she consistently suffered from extreme performance anxiety, she gave up the idea of professional performance, and retrained herself in another music-related field. Finally, interview data from the other two participants (female opera singer, female oboist) in this group suggested that their parents supported them but had played smaller roles in their musical development than their teachers. Apart from the female flautist, seven participants in Group A planned to or have pursued freelance performing careers on a full or part-time basis, and the female oboist was seeking professional work in music.

5.1.2 Ambiguous experiences

Group B was formed of three participants who perceived their parents as loving but controlling. They recalled how much their parents took an active part in their lives by trying to guide and shape their characters, interests and activities. They acknowledged their parents' good will and help throughout their childhood years, which had made them raise their performance standards and therefore become better musicians. Nevertheless, they also admitted that their parents had put them into uncomfortable situations: for example, in confrontations between the male violinist-1 and his parents. Female viola player-1 and female cellist-2 overtly stated that their mothers had had a psychologically damaging impact on them.

Female cellist-2's mother held extremely high expectations of her and regularly compared her to others, which made her work harder to succeed in everything she pursued. In the long term, however, it caused her guilt and low self-esteem, even though she acknowledged that she would have achieved less without her mother:

“They [parents] want me to excel in life ... They expect a lot from me in terms of maturity. My mum always pushed me, she always compared me to other people ... She'd ask things like ‘why this child is doing this and you are not’ and things like that ... She'd make me feel bad if I haven't achieved something that other kids have ... It pisses me off how she can control me but it's good what's she's doing because I can thank a lot to my mum for the way she raised me ... And this probably made me work harder in a short term but in a long term it damaged me in terms of my self-esteem.” (Female cellist-2)

This young cellist openly admitted the negative impact her mother made on her psychological well-being. She also reported having severe problems with performance anxiety, which may be indirectly linked to the parenting style she experienced. The female viola player-1 had a demanding and critical mother who wanted her daughter always to be the best. She motivated her by providing stimulating feedback, but praise was never given:

“Since I was young I always had the feeling that my mother wanted me to be always the best in everything. She was always very critical when I was less than excellent ... She wanted to stimulate me saying that ‘Oh good but you can do better!’ But she never said that I did a great job either ... I was getting support through the feedback that I can do better. I was pushing and pushing myself. Actually no one was pushing me to work hard. It was me who was pushing myself ... I spoke about this with her later when I was an adult and told her all my complaints. She got very upset of course because she didn't mean to do any harm as she didn't realise that it was something not so good for me.” (Female viola player-1)

Female viola player-1 studied with a scholarship at a prestigious UK conservatoire and later became a successful orchestral musician. Although she never suffered from MPA (except at auditions), she described herself as a perfectionist.

Born into a musical family, male violinist-1's parents had a lot of expectations about their son's performing career: to follow his father's footsteps and to excel in prestigious competitions, even though these weren't necessarily suitable for their son's strengths:

"He [father] taught me from the age of seven. And my mum was always a little bit pushy ... Yeah, so there was an expectation ... It was just difficult to go against my mum; she has quite a strong personality [and] my dad would ask me questions like 'Why didn't you do this?' ... and he was trying to push me into his direction which I really didn't want to go ... [and] I just went along [with the guitar] until I was eighteen, then I stopped."

(Male violinist-1)

As a child, the male violinist-1 had to conform his parents' ambitious initiatives, such as competing in a music talent competition which was broadcast by a nationwide television show, and he remembered being anxious about this: but as an adult, whilst he aims towards high quality performances, he considers his anxiety to be 'nerves' which he thinks that it gives him a positive effect that helps him to concentrate. Participants in Group B were different to the previous group in two ways: first, their parents overtly communicated high expectations to them and provided comparative, critical feedback; second, they achieved outstanding successes early in their music education but at the expense of experiencing negative affect from their parents, and this led to negative consequences in their later lives. The two female participants developed extremely high performance standards and the male violinist-1 ceased playing the guitar.

5.1.3 Negative experiences

There were two participants in Group C, both of whom reported their parents as unsupportive of their interest in music, and they consequently had to go against their parents' wishes. The female recorder player/opera singer's parents covertly expressed their objection to their daughter's musical studies, did not praise her achievements, and provided diminished opportunities for her musical education:

"He [father] never allowed a piano in our house [and] when I was approaching my audition to that music college, he hired a piano for two school terms and I had lessons ... and in the end I had to be able to play a Grade 6 piece. You know, starting out with basically zero!" (Female recorder player/opera singer)

Also, as it became clear from her reflections, her family environment was rather critical with regard to listening to music:

"[M]y family ... adored music, and classical music was on all the time ... but there was an element of criticising whatever we were listening to. So, I grew up around this kind of template." (Female recorder player/opera singer)

This experience formed her general approach to music performance; that all music performed must sound perfect and mistakes are not acceptable. Her circumstances may suggest that her three basic psychological needs for relatedness, competence and autonomy were not fulfilled. Besides acquiring a perfectionist tendency to criticism, she developed severe performance anxiety during her college years. Her unstable family climate and the influence of her teachers probably contributed to her anxious

apprehensions, which led her to discontinue performing on a professional basis. She also experienced the professional performing climate as highly competitive.

The story of the female violinist showed similar features in the way that her mother would covertly impede her passion for music by withholding opportunities for musical participation, and she had to go against her parents' will to study violin performance. Without being provided with any supportive information or opportunity for consent, she was forced to undergo unnecessary medical treatment that turned into life-long health problems, which prevented her from becoming a full-time performing violinist. She was noticed by some of her teachers as a highly talented young student, but her musical development was diminished by constantly facing obstacles in her family environment:

“Because my parents didn’t find me a good teacher ... and my technique was dreadful ... the head of the county music service picked me out from the orchestra and asked my parents if he could teach me. And their response was that ‘may be’. Can you imagine?! ... I was incredibly determined to carry on but basically it wasn’t easy to practise at home. My mum would stop me from practising quite often ... she’d find me jobs to do, like tidying my room ... It definitely affected my confidence because I never had a parent to support me and I just fought-fought to keep it [music] going and my mum wasn’t interested ... It was like if this goes wrong, they were going to say ‘I told you so, you shouldn’t have done that!’”
(Female violinist)

The disharmonious relationship with her mother severely lowered her self-esteem and her medical issues made her to turn down a place at a prestigious UK conservatoire, and instead to enrol for a music degree, which required less physical demands of playing the violin on a day to day basis. Both participants in Group C openly admitted

being perfectionists, worrying about the quality of their own work outcomes, and about their permanent struggle with general anxiety. Although they both acquired higher degrees in music, they chose to work in music performance-related roles (e.g. instrumental teaching).

5.2 Experiences and perceived influences of teachers in music education

Experiences with teachers were divided into ‘pre-conservatoire’ and ‘higher music education’ levels. According to the reported psychological effect, of the teacher-student relationships, these were further grouped to the following themes: ‘positive’, ‘negative’ in both levels with an additional theme of ‘ambiguous’ experiences at the pre-conservatoire level.

5.2.1 Experiences and perceived impact of teachers in pre-conservatoire music education

5.2.1.1 Positive experiences

Participants highlighted the importance of having a technically and pedagogically prepared teacher with whom they could feel comfortable and satisfied in terms of fulfilling expectations and achieving their goals. The female viola player-2 was already a teenager when her new teacher showed her the correct methods of practising which she remembers being motivating at the time:

“Just twenty minutes every day [to practise] ... and we gonna do something so easy that you’ll be bored out of your mind but you’ll play every little bit of it perfectly!’ ... He took me out of my bad practice. He really taught me the details what to look for rather than just scrambling

through the notes ... and [then] I was listening really carefully for the differences.” (Female viola player-2)

Receiving critical but realistic feedback was mentioned by four participants as having a positive effect. The male harpsichordist’s aural training teacher’s demanding style threatened him to the extent that he lost his self-efficacy, and doubted his own skills and knowledge, which his teacher noticed:

“This teacher shouted at me saying that ‘Stop being afraid! You are hearing it well! You are just blocking yourself!’ She kind of shook me with this and I realised that she was right because then I won the second prize in an aural training competition.” (Male harpsichordist)

The male violinist-1 also remembered his teacher as a positive influence on him, although his words highlighted the teacher’s rigour:

“One of my violin teachers was very technical. She was very well known in this country. She could make you feel like that you couldn’t put down even one finger right when you were playing. But she was very good, I mean I learned a lot from her. (Male violinist-1)

Critical but realistic feedback was also recalled as positive by the male cellist when his teacher highlighted his weaknesses about his performance technique, and he was encouraged to apply for less prestigious music colleges to avoid disappointment at college auditions:

“I didn’t go for the ‘big’ conservatoires because my teacher at that time actually did a reality check and said that ‘You won’t get into these colleges because you are not good enough. Yes, you are talented; technically you are not good enough’. And that’s fine and I kind of understood that.” (Male cellist)

Four participants recalled the motivational power of the leader in their youth orchestra acting as a role model who made them to fall in love with orchestral playing such that they improved as young musicians. This was, for example, well described by the female viola player-2:

“He [conductor] showed us what music really could be ... not just playing the notes but he showed his passion for it. It was pulling us further than we thought we possibly could go rather than keeping us in our comfort zone ... He was just asking for way more and we gave it to him ... This was a massive jump to do masses of counting [in the youth orchestra] and really know where you were.” (Female viola player-2)

5.2.1.2 Ambiguous experiences

Two participants’ (female opera singer/recorder player and female flautist) reports indicated that their teachers had emotionally supportive teaching styles which made them good tutors. However, at the same time they sensed the need to fulfil their teachers’ expectations, which made them feel pushed. Their teachers’ enthusiasm and positive comments confused them as students, as their determination to learn music was challenged, and this lowered their confidence. The female recorder player/opera singer described the effect of this experience such as:

“If you get a label from someone else ... you will start thinking about yourself in a way that you haven’t considered before ... My music teachers at school were very supportive and encouraging [and] ... I was not pushed but I was going to college with something in my bag.”

(Female recorder player/opera singer)

The experience of the female viola player-2 was rather the opposite. Since her first teachers neglected to show her how to practise in detail, therefore she wasn't aware of effective practice strategies:

“I just didn't know how to spread my practice out. I played a line of music; played it again. It wasn't that I didn't want to practise, I just didn't know how to spin it out for longer than a minute to practise in detail ... You know, I just haven't done the work and it didn't matter to anybody.”

(Female viola player-2)

As a result, she had a flawed performing technique until her teenage years, which currently affects her professional practice. Although she had to face this issue, overall, she had a neutral reaction to her experience, and according to her reflection, it had no negative psychological impact on her.

5.2.1.3 Experiences perceived as negative

The third category included the perception of two distinct teaching styles. One was perceived as providing low quality instruction due to the tutor's inadequate knowledge. As outcomes, five participants had to face teachers from whom they could not learn appropriate technical performance skills. As a result of lack of knowledge of practice methods, this made them frustrated for not being able to perform up to the level of their own personal standards, which in turn also led to a loss of motivation to practise. The next excerpt from the female oboe player's interview represented this issue well:

“In my teenage, the problem was that I didn't feel I was prepared enough ... My teacher's expectations and what he could give me were different to my expectations about technique [and] knowledge about modern music ...

*I felt very bad because I couldn't perform up to the standard I wanted to.
He saw my problems but he couldn't help me. ”* (Female oboe player)

The second criticism covered a teaching style which was coupled with critical, threatening teaching attitudes. The female viola player-1, who first studied the violin, reflected on her teacher as physically and emotionally aggressive:

“You know the communist approach about early education. My teachers were shouting, screaming and hitting, and at the same time they didn't have much clue about playing ... To be honest, at primary education I had a very bad technique. ” (Viola player-1)

As a result, she gained admission to a better music school where she was advised to continue on the viola, which caused her short-term depression, but later became an outstanding viola player, and won a scholarship to complete her masters at a distinguished UK conservatoire.

The female cellist-2 remembered having a teacher at a prestigious youth music academy who intended to motivate his students by remarking that they could not fulfil his expectations of playing flawlessly, both in lessons and on stage. Even though she worked hard to prepare for her lessons, she wasn't able to play at the standard she had prepared because she felt intimidated by him:

“I would practise so much, come to a lesson and then not be able to show him what I'd done because I was shaking and I was so scared of him. And since then I've had a lot of fear when playing in front of other people.”
(Female cellist-2)

Before meeting this particular teacher, she was already a highly successful young cellist who enjoyed performing and had won several competitions. Her new teacher's

strategy made her feel guilty and ashamed; she became self-conscious and developed severe performance anxiety such that in order to boost her confidence and believe in herself, she regularly takes beta blockers.

5.2.2 Reflections on higher music education and its impact

5.2.2.1 Negative experiences

Participants' critical reflections covered the topics of music college teachers and the organization of the conservatoire. Personal accounts which expressed discontent about the higher music education system, including the quality of instruction, were by far the most frequent in each interview. Critical comments were made especially by the younger participants (aged 26-36), who had finished their studies within the last 5 years of the time of the interview in UK or other European conservatoires.

Focus of lessons and practising. The issue of quality vs. quantity of practising was mentioned by each participant as the number of hours were emphasised, whilst participants weren't given detailed information about the method and micro-tasks of the practising process. Such instructions were about technique, how to fulfil exam requirements, how to direct the body and cognitive (attention) processes, and consequently missing the opportunity to discuss views on interpreting a piece. The female flautist found her teacher's attitude very distressing, and as a result of practice overload, she also developed physiological health issues:

“‘How many hours are you doing?’ I said: ‘four’. Then she [teacher] said, ‘Ok, let’s do five then!’ ... and I had repetitive strain injury.”

(Female flautist)

Even though the male cellist had a scholarship, he thought his time spent at his conservatoire was a waste of time:

“[M]ostly it was just getting through stuff ... from the beginning to the end, and it wouldn’t be a high standard ... ‘ok, that bit is not in tune’; ‘ok, you need to look at that!’ but never any detailed instruction or analysis of what’s going wrong, why it is going wrong and how to fix it properly.” (Male cellist)

In addition, during the interview the male cellist listed a series of issues he regularly faced during his undergraduate studies.

Teachers’ communication skills and consistency of lessons. Five participants reported studying with teachers who had low cognitive/verbal skills (e.g. vague vocabulary) when giving information on technique. The female viola player-1 complained that only her last teacher during her master’s studies was cognitively prepared to explain verbally with precise words what she was doing wrong and suggested practical solutions to address her problems:

“In the past I didn’t understand many things and I used to have instructions like ‘Play more pink!’ or ‘Your sound is not velvety enough’ and I was like ‘Come on, tell me how to do it!’” (Viola player-1)

The consistency of the content and structure of lessons was also found problematic in that teachers’ instructions and ideas could contradict with one another, which confused and disturbed participants in approaching their work. The male cellist first blamed himself:

“[B]ecause ... I expected to be given exactly the information to become a professional, so I had this feeling that maybe it’s my fault that I am not putting in enough work ... I did work hard. In the end, I discovered that it was the wrong instruction.” (Male cellist)

Only later he was able to see that practising hard can only be effective if he was receiving appropriate tuition and that he should have not blame himself for a less successful exam result.

Non-constructive feedback. Participants often referred to their teachers’ critical style as posing problems. This appeared as impatient and distressing behaviour with non-constructive feedback, emphasising the shortcomings and mistakes rather than co-operating to find solutions to the flaws, mistakes and technical problems, or lacking faith in the student. Teachers’ insensitive motivating style also manifested in comparing students to each other, suggesting that students’ dissatisfaction with their achievements was the result of their own negligent attitudes. The female oboist’s account indicated how a lower level of autonomy support by her teacher undermined her motivation and confidence:

“My university teacher was cutting everything off if you wanted to do something in a different way from how he imagined ... So I could be good only if I followed his instructions ... As a result, I lost my motivation, and I was crying after my oboe classes. I couldn’t handle it more, really. Even exams; there were like a nightmare for me ... I thought that maybe I was wrong and that it was my fault, and I was blaming myself”. (Female oboist)

Participants expressed their view that the source of this issue might originate from the conservatoires' practice: that when prospective teachers are employed by the conservatoire their performance expertise is given more importance than their pedagogical skills and knowledge.

Biased attitudes. The data highlighted that certain teachers held unrealistic considerations and expectations about their students' talent and their prospective careers, and didn't consider their needs and physical capability to practise and develop. Teachers either over-stated students' musical talent by too much praise, which created pressure on them, or they communicated that they didn't believe in their students' talent, or compared them, directly or indirectly, with other 'favourite' students. These teacher attitudes had negative effects on participants' psychological well-being (loss of confidence, self-doubt, self-criticism, feelings of under-appreciation, low self-esteem): five participants reported that at performances their MPA levels had increased.

Teacher-focussed training. The participants expressed their expectation of studying in a music college. Their highest goal was to acquire the necessary knowledge and information in order to function as professional musicians straight after their graduation. They emphasised that a good college environment is considered safe when students feel comfortable in every sense (with respect to peers, teachers, and exam and performance situations). Participants' impression was that teachers dominated in determining their syllabuses, and that they weren't given opportunities to express their own needs. Four participants had the impression that they were not cared for by their

institution. This became clear when their demands (e.g. increasing the number of lessons, performing opportunities or clarifying the expectations for the institutional exams) weren't addressed by college staff:

“I had a conversation with the directors ... and I said to them that one hour is not enough! You have such high requirements and how am I going to fulfil your requirements if you don't give me enough time with my teacher to prepare me [for the exam]?” (Female viola player-1).

The female viola player-2 pointed out that conservatoire teachers were allowed to change the regularity of the lessons so as to serve their own convenience:

“When I was doing my masters ... I only had a [double] lesson every fortnight which wasn't just as good as weekly. It makes a huge difference! ... In three hours you've still got the same problem when you came in at the beginning of the session whereas in a week, you've got plenty of time to work on it. It's very easy to say that 'You had a fortnight! Why didn't you do so much practice?'” (Female viola player-2)

Having restricted opportunity for consultation, her own core problems arose from the accumulated blocks of lessons.

Unclear exam requirements and exam feedback. Participants felt that requirements were often unclear or contradictory, e.g. overemphasis on sight-reading in lessons and rehearsals, and that there was an extreme pressure to play from memory at exams: On one hand, this led the students to believe that one can be a good musician when one is able to sight-read to perfection; on the other hand, it confused them about the expectations. Further reports were made about unclear exam feedback that did not elaborate on participants' exact strengths and weaknesses: The excerpt of the male

cellist's interview provides a blurred exam feedback difficult to interpret which he said will never forget its words:

“ ‘[C]onfident, well-presented program but it never quite delivered its promise’, and that was the opening sentence of the report of my recital of my first year; and that was quite crushing.” (Male cellist)

The female viola player-1's interview indicates the gap between expressing expectations in advance and the examiners' focus:

“Once I had a report that was ‘brilliant’ but I lost marks because I didn’t consider the size of the room. I had the feeling that nobody told me what I was supposed to do, and I had a blind, intuitive thing in me to avoid hurdles.” (Female viola player-1)

Participants argued that music college staff tends to interpret students' low marks uniquely as the result of lack of preparation, despite the majority of students investing enormous amounts of time and effort: the real problem might lie in receiving deficient instruction. Further, the importance of the teacher-student personality match was mentioned by every participant. The female opera singer's view reflects the view that to find a teacher with whom she felt comfortable was inevitable: *“when I was choosing [teachers], it was important to me to have a compatible attitude to the view of a whole human being”*. Due to mismatch with their teachers' views and/or personalities, five participants had to change teachers during their studies, which they found unsettling.

5.2.2.2 Positive experiences

Characteristics of 'good' teachers/teaching. The participants' experiences with different types of teachers and their own self-reflections on musical and personal

development enabled them to suggest some of the main characteristics that make an excellent instrumentalist a good teacher in a conservatoire setting. These included providing high quality instruction which includes details of what, how and why one should practise (what benefits are gained), and on what should be the focus of technical and mental attention. They give little verbal praise, but rather provide demonstration and feedback by constructive criticism, focusing on solutions instead of problems. Good teachers are also mentors, encouraging their students to be more independent, to trust and rely on themselves (e.g. not to look for constant feedback), to know what is right and have their own criteria. The female viola player-1 highlighted the ways in which her teacher directed her to become independent and to listen more actively and become more involved with the sound she produced by asking open-ended questions:

“He [teacher] helped me mostly psychologically and in some technical stuff too. Before that I was playing faster, louder, I was checking the intonation to play all the notes and of course to have some phrase. ... He just made me listen to more detail ... for example, if something didn’t work, he asked me to explain the reason ... and examine what I was doing, what I really wanted to do and then to head towards that ... I learned that I am responsible for my own sound and my own experience ... and I shouldn’t listen that much to my teacher.” (Female viola player-1)

After the male cellist obtained his undergraduate degree, he was aware that he was not ready to work as a professional musician, thus he sought to study privately with a renowned cello teacher. That experience made him go through a major transformation regarding his understanding of technique and his attention. The following excerpt demonstrates, after long years of inappropriate instruction, how he managed concentration and focusing:

“[With the new teacher] I felt just way more able. Before her, no one talked about how to focus my thinking whilst playing ... She is the first person ever music teacher-wise ... [who] understood what was going through my head [and] I just couldn’t believe how much information I wasn’t given at my undergrad.” (Male cellist)

The female oboist felt relieved when she discovered that her new teacher had a solution-focused teaching style:

“I felt freedom and ... I felt that I could play at a very high level. ... [It was] much more focus on music and not on problems: not about what you were doing wrong ... judging that how good or bad you played the piece. Instead we were ... discovering what the piece is about and how you can play [and] ... express it.” (Female oboe player)

Finally, each participant agreed that not every highly skilled instrumentalist has the talent for teaching, and it would be more beneficial for students if pedagogic skills and commitment to teaching and students were assessed before employing new instrumental teachers in conservatoires.

5.3 Intrapersonal factors

Three final themes emerged that seemed to have a direct or indirect influence on the participants’ musical practice: (i) factors influencing effective practising, (ii) self-perceptions of outstanding performances, and (iii) self-perceptions of performance-hindering reactions, and there were several topics within each theme.

5.3.1 Factors influencing effective practising

Intrinsic motivation, passion and commitment. Determination and passion were acknowledged as indispensable traits necessary to reach technical and musical excellence. Determination helped in setting ambitious goals, and in turn a routine of establishing goals and having standards in accordance with participants' commitment helped in maintaining motivation and the pursuit of tasks. Two participants reported having had lower determination to practise when they were conservatoire students. The male violinist-1 practised less, which was a conscious decision:

“[Y]ou have to be obsessed to become really really good!’ I didn’t become obsessed enough because I had my life ” (Male violinist-1)

This, in the meantime, did not affect his psychological well-being. The female flautist took practising more seriously despite not being highly motivated:

“Other students around me were going home at the end of the day, listening to [the piece], and writing notes ... I didn’t have the amount of enthusiasm for enough research and practice.” (Female flautist)

As a result, she felt unable to fulfil her own and her teachers' expectations about high standards, which caused her severe MPA. In contrast, the excerpt of the male cellist represents well how the participants approached their practice with deep determination:

“[W]hen I was at my first year I was gonna work bloody hard for those four years.” (Male cellist)

Self-discipline. Beyond determination, self-discipline was frequently mentioned, and this enabled participants to push their limits. As the male harpsichordist recalled, his

memories about “*learning through a tough time*”, when he explained his struggle to learn a specific technique in Baroque music performance:

“Because I didn’t immediately understand it ... so I had to put a lot of work into that ... This means that I didn’t do something that felt natural to me or within the scope of my skills but it felt beyond, so I had to push myself.” (Male harpsichordist)

Secondly, self-discipline included responsible planning and time-management:

“I suppose the hard work comes a week before rather than a day before that [performance]. It would be the day before if I want something to distract me.” (Female viola player-2).

However, self-discipline was sometimes problematic. The female viola player-1, for instance, highlighted the potential for breaking her balance by setting unrealistic plans which usually caused her frustration:

“Self-discipline is a love and hate relationship. It’s perfect when I manage to focus and achieve the results I wanted ... [Then] I am super-happy which gives me a lot of energy, satisfaction and confidence. But if I don’t manage that, I hate it ... I feel like I failed and I wasted my time because I planned something and I didn’t do it.” (Female viola player-1)

In addition, knowledge about balanced practising such as regular daily practising with a maximum of 5 hours a day, timing the commencement of the preparation process for a concert, fulfilling other responsibilities (e.g. getting concert opportunities), and allowing time for mental and physical recovery were mentioned, which added to the participants’ effective practice (e.g. acquisition of certain techniques, repertoire and exam pieces). Thus, self-discipline allowed participants to act as critical evaluators in

recognising causes of setbacks or achievements, which required them to have an overall understanding about the general learning process.

Process-oriented goal orientation. All participants, except three, thought that the activity was more important when working towards goals, than the goal itself. The female flautist reported that she used to work to complete tasks to a satisfactory level so that she could be free to do more enjoyable activities. The female flautist's experience with MPA, and her approach to practising and her self-definition of personality as 'not a performer' were sources of evidence that can potentially explain her severe MPA symptoms, which eventually led her to discontinue performing. For the female cellist-2 the goal and the process were equally important, and she also admitted suffering from severe MPA. Two participants had changed their approach from focusing on goals to appreciating the process, which was said to be a result of personal and professional maturation in that more skills and experience were gained.

The female recorder player/opera singer claimed that the process of an activity mattered more to her than goals at the time of her interview, although when she worked as a young opera singer she always focused on her performance goals:

“To be honest, there was too much goal in ‘that’ performing stuff. They were already pre-determined goals which were set to achieve, so too many goals and actually not enough being in the moment.” (Female recorder player/opera singer)

As a result, the female recorder player/opera singer had struggled with excessive MPA and gave up music performance. Similarly, the female viola player-1, during her

postgraduate training, started directing her attention to the process as she realised concentrating purely on goals made her anxious:

“When you know your strengths and when you know what you want actually it changes everything.” (Female viola player-1)

The other nine participants thought that in their musical practice the activity was more important than the goal. The female viola player-2’s account summarises well how a goal-oriented approach would lead to self-consciousness, which could be self-pressurizing:

“If I thought the goal is more important, probably I wouldn’t achieve it. If I really-really want something, then I’d be so worried about going towards it but it would be detrimental in the work.” (Female viola player-2)

Thus, instead of focusing on the goal, the majority of participants searched for the beauty in their musical activities that made it possible to enjoy the moment, either in practising and performing:

“The activity could be the practice and the performance could be the goal, so they are both pleasurable ... I like both, yeah.” (Male violinist-1)

Mental resilience and self-acceptance. Regarding practising, participants elaborated on what they thought was balanced and effective musical practice for them. They developed themselves by constant observation and re-evaluation of mistakes and successes. They aimed to achieve a balance between focusing on thinking-listening-performing skills, and understanding the technical, intellectual, and emotional complexity of the performance, to be able to excel on stage. They emphasised that

entering a higher level of playing involved a mental process in which the focus of the mind (concentration) allowed the establishment of a balance between the mind and body. This mental state was ideal for determining which bodily movements were useful in achieving the required sound with the intended musical expression. The importance of feeling natural and self-loving during the practising process was also mentioned. This was described by having the confidence in their own criteria with *“reasonably high standards, not forcing movements and ideas”* (female viola player-1) but practising in a way that was possible at that given moment without over-analysing or criticising some aspects of their practice. Further, having a ‘laid-back’ attitude and not taking music and life too seriously, being more open and curious, accepting mistakes in terms of not sensing frustration, trusting themselves and their knowledge (self-confidence, self-efficacy) to listen to own instincts about what is right or wrong, focusing on the meaning of the music, instead of the notes or technique:

*“Not trying and not caring that much, not to force it, not to make it happen
... and just to have a more calmer, more objective view of things.”*

(Male cellist)

These attitudes helped to get rid of mental blocks and fears and boosted participants’ self-confidence and self-efficacy. Mental resilience also meant not sticking to goals and predetermined ideas about the practice session because those can cause frustration and dissatisfaction. Instead, it was proposed that practising should be effortless and joyful activity without ‘trying hard’. The female opera singer, for example realised how much putting her determination into the process by wanting to force the idea made her stressed. Instead she focused on being open to new approaches when practising:

“As long as you try to fit a model and force yourself to work in an imagined way, your practice can’t work out properly because it’s not free. You have to have a command of your voice, you have to know what’s gonna come out ... but you can’t control it.” (Female opera singer)

Similarly, the female recorder player/opera singer mentioned the issue of expectations which she generated herself and that made her rigid, both mentally and physiologically:

“[W]ith your voice there are the physical expectations that ... nothing will restrain it all ... It sounds like you put yourself into positive cycle but then it turns into a negative cycle because your expectations tighten everything up and you’ll start having throat problems.” (Female recorder player/opera singer)

5.3.2 Self-perceptions of achieving outstanding performances

Stage presence, composure, flow. It was said that during a good performance, participants felt being in the ‘moment’ (flow) without experiencing anxiety. Being in ‘flow’ they had a sense of control, confidence, and composure which made them able to communicate their musical ideas:

“[B]eing in control of yourself and your emotions, find the peace within yourself; controlling anxiety, controlling nerves” . (Female cellist-1)

In a flow-like experience, they were likely to provide a performance which they sensed as being flawless or close to ‘perfection’, and some of them perceived the performance

as a spiritual act. However, they remarked that to get into the ‘flow’ state was difficult, requiring experience and perseverance in exercising mental skills to develop an organised, calm style of thinking:

“Before the performance I often eat dark chocolate for the magnesium and sugar. I like to be alone, I don’t like chatting to people ... I tend not to think about anything, just focus on breathing, also I tell myself very consciously that the music will be perfect, not me.” (Male harpsichordist).

The male cellist summarised the attentional processes of giving a good performance as follows:

“[I]t’s calming down all your thoughts ... Inner security, technical security, emotional security ... Thinking, listening and performing [technical] skills. If one of these is not in balance, you have to work out why it is not working.” (Male cellist)

The female viola-player-1 explained the same experience as having a balance between feeling free and in control, in which she has the ability for self-reflection and immediate feedback that completely stops her worrying:

“The ideal is when you are in control and in the same time you can be yourself inside you and you can hear everything from outside what you are playing without worrying. I achieved this a few times during my career.”
(Female viola-player-1)

Perfectionism as a perspective of excellence. Self-oriented perfectionism with high standards had a supportive effect when participants presented a realistic approach of their strengths and weaknesses. Self-esteem and accepting one’s abilities helped to

balance perfectionistic aspirations with healthy compromises. For the majority of the participants, high personal standards meant communicating the musical expression of a performance piece. With regard to this goal, several positive compromising styles were recorded: one was to accept that not every performance could be always highly expressive: this didn't imply lowering one's standards but showed the necessary awareness to keep stress at optimal levels. The male cellist summed up this recognition that accepting that one's performance cannot be always highly expressive doesn't imply lowering one's standards, but maintains the concentration ability and keeps the stress levels low:

"[M]y expectation might have changed but I am more open with myself to accept that always going for the expressive performance side may not happen all the time." (Male cellist)

Second, developing a realistic, more objective outlook to distinguish between acceptable and non-acceptable mistakes could lower the pressure to perform flawlessly. The male violinist-1 recalled his performance routine about recovering from and subsequently evaluating his mistakes in the following way:

"[M]entally I try to get over it [mistake] as quick as possible by carrying on in the piece but sometimes it stays there [and] it doesn't help. Later when I finished, I'd go through the whole piece in my head and I'd remember everywhere I went wrong." (Male violinist-1)

In the process of evaluating preparation and performance, participants were aware that skills related to self-discipline played a role in keeping their focus to manage the performance according to their plans.

5.3.3 Self-perceptions of performance-hindering reactions

Two subthemes of (a) MPA and (b) maladaptive perfectionism emerged, with two topics in each subtheme, that seemed to have a negative effect on participants' performing abilities and performance outcomes.

5.3.3.1 Music performance anxiety (MPA)

The interpretation of MPA was inconsistent among participants: some of them did not attribute making slight mistakes to performance anxiety. In fact, four participants suggested that their nervousness facilitated their concentration ability. They thought that their performances could be evaluated caused MPA, and the performance situations which involved most pressure were auditions and exams. Beyond that, participants sensed MPA in cases of inappropriate preparation, feeling disconnected from the audience, and when playing unsuitable repertoire which mismatched their abilities and skills.

Auditions as MPA inducing situations. All participants reported that auditions exerted high pressure on them due to low success rates, competitiveness, impersonal atmosphere, having only a short interval for proving their performance skills, with no feedback usually provided. They expressed their desire to receive feedback after each audition, which they found as beneficial. For instance, both female viola players reported having no MPA in any performance situations, except at auditions. The following quotes highlight the participants' negative thoughts about the evaluation of their audition performance:

“The notion of being compared and to be judged [and] measured ... not being appreciated as a performance ... or something about that really caused me to feel extremely self-doubting, not worthy against others. It just didn’t fit with me [and] I felt pressure.” (Female opera singer/recorder player)

“I like performing. I feel nervous only at auditions because I don’t like the method of evaluation and knowing the fact that they are not enjoying the music but judging someone ... It is sometimes complicated to do your best ... because it is difficult to convince yourself that actually it’s not an exam or an audition but it is just music ... When you can forget about that, it’s like a miracle. But it’s so difficult to get to that point!” (Female viola player-1)

“When I know that the people aren’t really judging me, I love performing and I still don’t have anxiety. But at auditions and in front of my peers or when we are competing with each other, that’s when I get really nervous and anxious.” (Female cellist-2)

Cognitive and emotional processes of MPA. Under the influence of MPA, musicians described themselves as being disturbed by negative thoughts and emotions, e.g. worrying about the consequences of the performance, and having self-critical inner dialogues or thoughts. As a result, they felt that their abilities were restrained and that they lost control over their performance, which was manifested in panicky behaviours (e.g. speeding up, seeking contact with the audience). This was well described by a male cellist whose performance nearly turned into a disaster when deputising for a friend, as he did not foresee what kind of problems he was going to encounter by lacking experience in live theatre performance:

“In my head I was thinking, ‘I have to play to a click track, I’ve got this microphone attached now, they can hear everything, I haven’t had a rehearsal ... Mentally I just lost control and I was completely panicked and I couldn’t understand why because I learned the part.’” (Male cellist)

Another bad performance experience was described by the female recorder player/opera singer when she played the main role in an opera that was set at the break of her voice. In this challenging situation of having a short rehearsal period, she could not stop her ruminative thinking about the difficulty of the piece and her shortcomings, which in the end lowered her motivation:

“I just hated the sound. I dreaded that solo coming, and more I dreaded it, the tighter and more anxious I got, and I just didn’t want to sing it, and the whole thing just closed in on me.” (Female recorder player/opera singer)

Playing well in one’s practice room but being unable to present one’s skills on stage was a typical experience of anxious performances. Participants remarked that their mental boundaries were the cause of not being able to freely present themselves on stage. Each participant stated that being prepared significantly lowered their stress levels to perform; however, they also acknowledged that physical problems were not the major cause of their MPA. Instead, performance success was described as being dependent on experience and concentration skills. In other words, in anxious performances the focus was placed on the self or the consequences of the unsuccessful performance. In contrast, realistic thinking and having the mental stamina to concentrate under pressure helped to keep MPA levels low and to achieve high quality in performance. Table 8 shows examples of quotations which highlight the differences between positive and negative approaches towards performance that affected participants’ MPA levels.

Table 8. Self-reflections of anxious and non-anxious musicians

<p><u>MPA inducing</u></p> <p>Focusing on one's SELF (Labelling)</p>	<p><u>MPA reducing</u></p> <p>Focusing on the performance requirements</p>
<p><i>"[Performing] is like a big pressure and I'd label myself as the nervous one who always will get nervous ... and this makes me feel even more nervous [and] I would have negative thoughts ... get very disconnected, feel like 'I've got to get through it' ... and I wouldn't enjoy the performance ... I'd try to focus on music but actually I'd be troubled and all I'd think is nerves trying to get rid of them. Because I'd be so nervous, I wouldn't put my best in it, then I'd feel annoyed that I didn't play my best."</i> (Female flautist)</p> <p><i>Stress ... is a matter of confidence you have about the instrument and your knowledge ... I am a perfectionist ... in terms of wanting to produce the best sound ever, to be perfect artistically and technically."</i> (Female oboe player)</p> <p><i>"What kind of person I am now: I always worry about making mistakes. I am not a risk-taker particularly which I don't think that it's a good thing."</i> (Female cellist-1)</p>	<p><i>"[To have stage fright] would be a nightmare. I love performing. So it goes up to another level when I go on stage. It [performance] gets even better. I've got an audience so of course I will present it well."</i> (Female viola player-2)</p> <p><i>"When I learn a piece of music, I love it and I want the audience to love it as much as I do. And when I am playing, I am focusing on that, which is a great and amazing moment. If I become anxious because I don't feel the connection with the audience, then I suddenly feel very self-conscious."</i> (Male harpsichordist)</p> <p><i>"You can work really hard and prepare yourself so that you know that you can play the piece well but yeah, nerves kick in. And you just have to concentrate."</i> (Male violinist-1)</p>

5.3.3.2 Maladaptive perfectionism and related negative emotional and cognitive processes

Negative approach towards the self. When facing difficulties, some participants tended towards self-blame and towards adopting a negative approach towards their own general self-concept, which they found disturbing. Such negative comments included:

“I am just not good enough” (female flautist)

“Maybe I am just not talented enough” (male cellist)

“The performance couldn’t be interesting” (female recorder player/opera singer).

These negative attitudes caused impaired focusing ability and as a result more mistakes were committed than for those who were in calm mental states. Aiming for perfection was recognised as an internal pressure to prove that one can achieve the goal. Another cause was some participants’ perfectionistic belief that their peers holding high expectations was likely to result in them receiving negative criticism. At the same time, participants also reported expecting their peers to perform to very high levels as co-performers.

Discrepancy between perceived and aimed standards. All participants mentioned experiencing a certain level of discontentment with their performance or skills.

Table 9 presents personal reflections about these negative self-evaluations.

Table 9. Accounts of participants' perfectionistic views

Dissatisfaction & self-criticism in the performance evaluation
<p><i>“[In a recording] if I have one or two mistakes ... I don't listen to the expression of the performance but I focus on the mistakes, and I hate it. I exaggerate the mistake and I feel that it's a disaster, even if I remember that it was a good performance with a great atmosphere, so I can't enjoy it any more. I have quite a lot of recordings but I didn't publish them because there were those one or two notes that I can't accept.”</i> (Male harpsichordist)</p> <p><i>“If I do a concert and I don't think I played that well and people say that ‘You played wonderful!’ and I feel that it wasn't as good ... that doesn't mean anything to me! I want myself to know that it was good! I tend to be the hardest critic on myself.”</i> (Female viola player-2)</p> <p><i>“To recognise that you are playing out of tune is not as disturbing as to discover that you are fairly in tune but it's not perfect”</i> (Male violinist-2)</p>

All of them contain features that highlight participants' sense of discrepancies between their aimed and perceived standards, which is supported by earlier anecdotal evidence that musicians are rarely fully satisfied with their achievement. Specifically, the excerpts indicate that musicians willingly dismiss advantageous opportunities because of their internal pressures, do not accept the recognition of the audience when dissatisfied with their performance, and are prone to exaggerate their shortcomings by focussing on small details.

To sum up, this chapter presented the findings of the first phase of the present research in three sections. First, the chapter addressed the question of the extent to which memories with parents played a significant role in the participants' practice as adult musicians, and identified the outcomes of their experiences with parents. Second, participants' experiences with their teachers in the context of studying voice or a musical instrument at pre-conservatoire and higher music education level were detailed, and the findings highlighted memories which they perceived as relevant to their musical development and practice. Third, findings were described about the participants' intrapersonal processes of their development as musicians. The next chapter will focus on the results of the quantitative study.

CHAPTER 6:

Findings of the questionnaire study (Phase 2)

Overview.

This chapter presents the results of the statistical analyses, conducted on the online survey data, and is divided into six main sections. Section 6.1 introduces the preliminary results about the occurrence of music performance anxiety among the participants. Section 6.2 expands on the results of the exploratory factor analysis which determined the constructs relevant to the main research questions. Section 6.3 presents the results of correlation analyses among all the emergent constructs. Sections 6.4, 6.5 and 6.6 focus on the results based on research questions 1, 2 and 3 respectively.

The quantitative phase aimed to address the three main research questions of the overall research study:

Question 1: What role does self-concept play in musicians' perfectionism and music performance anxiety?

Question 2: In what way does musicians' perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?

Question 3: Which factors of experiences with parents and teachers play a role in musicians' self-concept, perfectionism and music performance anxiety?

6.1 Preliminary results on the occurrence of music performance anxiety

Thirty participants (12.9%) said that they feel anxious every time they perform, and two hundred and twenty-five (96.6%) participants reported that they did not have stage fright, instead they embraced nerves. Solo performances (< 66%) and auditions (< 57%) were rated the most anxiety inducing performance situations. Table 10 presents the list of situations (in descending order) in which the musicians indicated usually feeling anxious.

In addition, as a result of the open-ended option in the question “In which performance situations do you feel the most anxious?” (S2Q9), three participants commented verbatim about their experiences as follows:

“All of my stage fright problems come from auditions for orchestras. Solo, chamber, orchestral, etc., regardless of how big the event might be for me, are never an issue. Not that I always play perfectly, but the problem is not from anxiety.” (Participant #100)

“I have to perform with awful musicianship: conductor who doesn't care about singers or members of the team who doesn't see anything beyond their own nose.” (Participant #205)

“When you have done well (winning competition/audition) and you have to demonstrate to some people that are judging you because you they think you don't deserve it...” (Participant #261)

Table 10. MPA inducing performance situations

Performance situation	Frequency	%
Solo performance	154	66.1
Auditions	135	57.9
Performing for an expert audience	107	45.9
Performing for people I know well	65	27.9
First rehearsal	55	23.6
Exams	52	22.3
Performing for a small audience	39	16.7
Chamber group performance	29	12.4
Playing next to a 'name'	23	9.9
Performing in front of big crowds	19	8.2
Orchestra performance	9	3.9
Lessons	2	.9
Debuts/Premieres	2	.9
Weddings	1	.4
In slow quiet music with many bars rest	1	.4
New teacher/vocal coach	1	.4
Performance recordings	1	.4

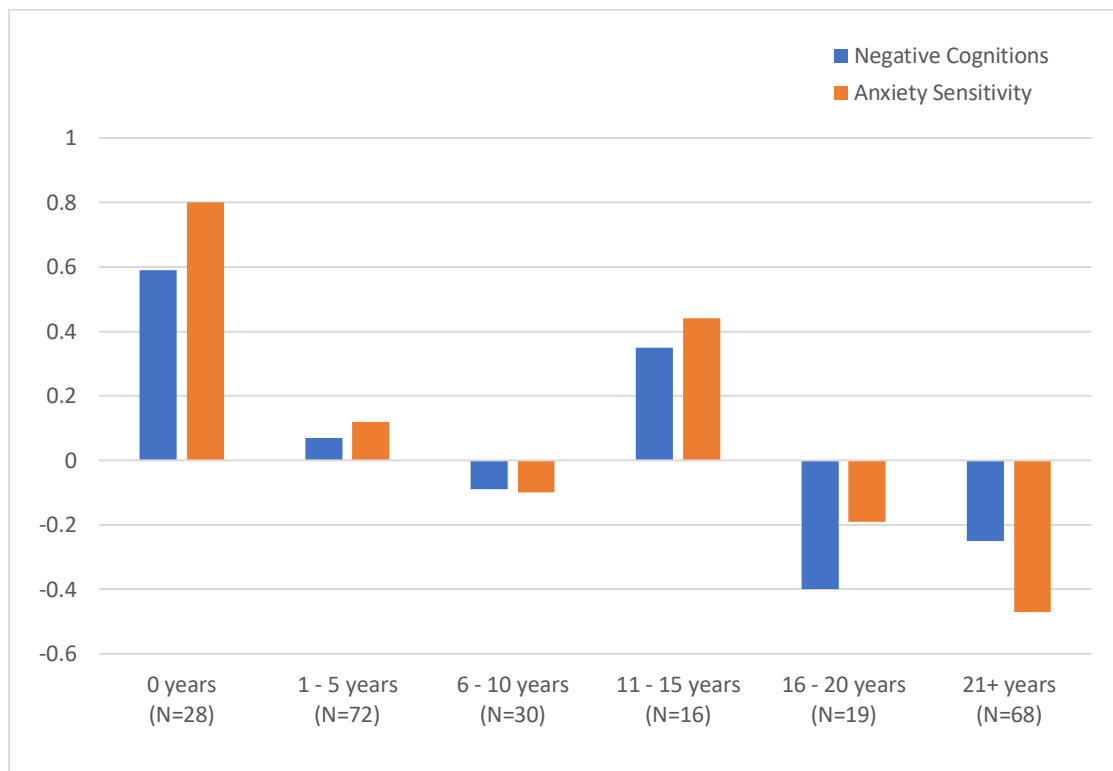
Note. N (total) = 233.

Concerning participants' gender, females ($M = 4.53$, $SD = 1.63$) felt more anxious before performances than males ($M = 3.64$; $SD = 1.72$). There was a smaller difference with regard to feeling anxious during performances (for females $M = 4.15$, $SD = 1.72$; for males $M = 3.57$, $SD = 1.56$). More males (14.8%) reported that their performance quality never suffered due to their anxiety in comparison with females (6.3%).

The vast majority of the participants (79.8%) reported not having used beta-blocker medication to manage their anxiety at their performances. 4.4% reported that they used it rarely, 4.7% sometimes, 4.3% often and 3.4% of the participants used beta-blockers on every occasion they performed.

Participants' MPA levels were examined based on their professional experiences. Figure 3 displays the mean differences in MPA scores of six groups of participants with varying levels of professional performing experience. As can be seen in Figure 3, high levels of MPA was found among music students who did not yet have any professional performing experience. This value drastically descended to about a medium range for musicians having 1-10 years of experience. Also, it can be seen that musicians, despite having 11-15 years of professional performing experience were recorded to have the second highest MPA levels. In contrast, musicians with 16-20 years of experience faced less amount of Negative Cognitions than participants with 21+ years of experience. However, the most experienced musicians (21+ years group) came across to experience the least amount of Anxiety Sensitivity. These findings suggest that gaining extensive amount of professional experience in the field of classical music performance can reduce musicians' performance anxiety, including their susceptibility to experience Negative Cognitions related to the performance and the exposure to the bodily symptoms (Anxiety Sensitivity) of MPA. Another explanation for the results can be that only the 'non-anxious' musicians remain in the profession for a prolonged period of time; and due to high amount of pressure, those with high levels of MPA cease performing professionally. In addition, based on musicians' educational profiles (e.g. undergraduate or postgraduate degree), no major differences were found in the participants' MPA levels.

Figure 3. Differences in MPA based on professional experience



Note. $N(\text{total})=233$. MPA = music performance anxiety. Means are centered (.00) for both MPA factors (Negative Cognitions, Anxiety Sensitivity); values are based on saved factor scores.

6.2. Exploring the main constructs

To determine whether the different measures used in the questionnaire are driven by specific underlying factors, four sets of exploratory factor analyses were performed on the items deriving from the self-concept, MPA, perfectionism and parental experiences sections of the questionnaire. The fifth part of the questionnaire, the teacher experiences, were not included in the exploratory factor analysis (EFA) because the teacher experiences were dichotomous variables.

Prior to exploratory factor analysis, the values in the data set were equalized to fit into the 1-7 point range as originally, in the MPA and perfectionism sections, there were two different Likert-type ranges including points 1-5 and 1-6. The equalization was conducted by applying a generic mathematical formula which, together with the list of equalised items, is discussed in Appendix G.

6.2.1 Overview of the method

To explore the factor structure of the survey, EFA with maximum likelihood extraction method and direct oblimin rotation was performed for each section of the questionnaire. Maximum likelihood extraction method is recommended when data are relatively normally distributed, because “it allows for the computation of a wide range of indexes of the goodness of fit of the model [and] permits statistical significance testing of factor loadings and correlations among factors and the computation of confidence intervals.” (Fabrigar, Wegener, MacCallum and Strahan, 1999; p. 277). Oblique rotations (e.g. direct oblimin) permit correlations among factors. “For many constructs examined in psychology (e.g., mental abilities, personality traits, attitudes), there is substantial theoretical and empirical basis for expecting these constructs (or dimensions of these constructs) to be correlated with one another. Therefore, oblique rotations provide a more accurate and realistic representation of how constructs are likely to be related to one another” (Fabrigar et al., 1999; p. 282). The number of item inter-correlations exceeded .32 (for details see Table 16 for inter-item correlations of factors) indicating a 10% (or more) overlap in variance among factors, which was high enough to warrant oblique rotation (Tabachnick and Fidell, 2007).

In the EFA process, the selection of the most suitable items to retain in each subscale was based on multiple criteria. Factors were retained when eigenvalues were greater than 1 (Kaiser, 1960 cited Fabrigar et al., 1999), and after examination of the scree plot (Pallant, 2005). Thus, decision criteria were determined that items had to load strongly onto one factor (loading $>.30$), and items with weak loadings ($<.30$; Costello & Osborne, 2005) were considered for elimination with a repeated EFA procedure without these items. Appendix H includes the table of deleted items with wording, source and factor loadings.

In total, twelve factors emerged across the four main dimensions of self-concept, music performance anxiety (MPA), perfectionism and parental experiences. The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, as KMO values varied between .78 and .94 ('marvellous' according to Hutcheson & Sofroniou, 1999 cited in Field, 2009) which is well above the acceptable limit of .50 (Field, 2009). The total variance explained in each factor varied between 59.55% and 73.49%. It has been suggested that the proportion of total variance explained tends to decrease as the total number of items factored increase (Henson & Roberts, 2006). Nevertheless, each factor displayed adequate internal consistency: Cronbach's alphas ranging from .767 to .944. In addition, the EFA created a new variable (factor score) for each factor: this as a single value representing the participants' characteristics within each factor which subsequently was used in the main analyses.

The following subsection introduces the details of the EFA procedures and the results in detail, including the factor loadings, goodness of fit and internal consistency values of each factor. Tables are provided for each factor.

6.2.2 Self-concept

Originally the third section in the questionnaire had two major interests: first, musical self-image and second, invested effort into one's musical practice. Based on the EFA results, the effort subscale did not belong to the self-concept factor (for details see Appendix H.), and the whole subscale was omitted and excluded from further analyses. This way, EFA included the items focusing directly on self-concept only, for which the procedure and results are as follows:

To explore the factor structure of the subscale, EFA with maximum likelihood extraction method was performed on 4 items. Item S1Q1, that measured general self-esteem and a further three items of the questionnaire's 'Musical identity' section was entered in the EFA. The results suggested that the one-factor model provided an adequate fit to the data: the Kaiser-Meyer-Olkin (KMO) test had a value of 0.78. The one factor with eigenvalue greater than one explained 63.90% of the total variance with communalities ranging from 0.41 to 0.67.

The factor is titled 'Self-concept' which describes participants' views of how they value themselves as musicians as well as human beings. Within the factor, there is a stronger focus on the professional aspect of their identity because the items of Musical self-image and musical self-esteem loaded most strongly on this factor. Table 11 details the items' wording, factor loadings and reliability values of the emergent Self-concept factor. Additionally, a factor score was created and saved for subsequent analyses that, as a single value, represented participants' self-concept characteristics. The lower the value, the lower/weaker the self-concept and vice versa.

Table 11. Items, factor loadings, inter-item correlations and reliability values of self-concept factor

Item number and wording	Subscale	r_{it}^a	Factor I.
S3Q2 On a 1 – 10 scale, please rate your ‘actual’ and ‘ideal’ self-image as a performer (Performer self-image)	SC	.70	.82
S3Q1 In music, I have high self-esteem.	SC	.66	.77
S3Q3 How much does it bother you that your actual self-image is different to your ideal self-image? (R)	SC	.57	.65
S1Q1 As a person, I have high self-esteem.	SC	.58	.64
	% variance:		63.92
	Eigenvalue:		2.56
	Cronbach's Alpha		.80

Note. N=233; SC = Self-concept; Only factor loadings with absolute values $\geq .30$ are displayed

^aCorrected item-total correlation

6.2.3 Music performance anxiety (MPA)

This subsection presents the final solution of the two MPA factors. To explore the factor structure of the MPA subscale, EFA with maximum likelihood extraction and direct oblimin rotation methods was performed on 17 items. The total number of items in the MPA section of the questionnaire was 19. One item about beta-blocker usage was removed due to high skewness, and items from the Performance anxiety in different performance settings checklist were not entered into the EFA. Thus, as step 1, the 17 items were entered into the first round of EFA. At step 2, two items were removed (S2Q16 and S2Q18, for details see Section 8.5.3.2 and Appendix H). At step 3, EFA was repeated with 15 items.

Table 12. Items, factor loadings, inter-item correlations and reliability values of MPA factors

Item number and wording	Subscale	r_{it}^a	Factor	
			I.	II.
S2Q19 I never know before a concert whether I will perform well.	NC	.66	.72	
S2Q11 During a performance I find myself thinking about whether I'll even get through it.	NC	.73	.70	
S2Q10 Even if I work hard in preparation for a performance, I am likely to make mistakes.	NC	.53	.69	
S2Q15 I often prepare for a concert with a sense of dread and impending disaster.	NC	.66	.66	
S2Q14 My worry and nervousness about my performance interferes with my focus and concentration.	NC	.74	.60	
S2Q12 Thinking about the evaluation I may get disruption with my performance.	NC	.65	.60	
S2Q17 I worry so much before a performance, I cannot sleep.	NC	.58	.55	
S2Q7 During my performances, I can easily keep my focus on playing. (R)	NC	.58	.40	
S2Q13 Even in the most stressful performance situations, I am confident that I will perform well. (R)	NC	.63	.39	.37
S2Q6 Do bodily symptoms that might distort your performance bother you?	AS	.80		.95
S2Q5 During my performances, my body is too reactive.	AS	.78		.90
S2Q3 Does the quality of your performance suffer because you are anxious?	AS	.78		.67
S2Q2 Is performance anxiety a problem for you during your performances?	AS	.78		.65
S2Q1 Is performance anxiety a problem for you before your performances?	AS	.71		.64
S2Q8 Does it scare you when you have difficulty in keeping focus to play?	AS	.73		.62
% variance:			51.81	7.74
Eigenvalue:			7.98	1.22
Cronbach's Alpha			.89	.92

Note. N=233; NC = Negative Cognitions; AS = Anxiety Sensitivity; Only factor loadings with absolute values $\geq .30$ are displayed;

^a = Corrected item-total correlation.

The results suggested a two-factor model with adequate fit to the data, in which the KMO test had a value of 0.94. Further, the two factors had eigenvalues greater than 1, that explained 61.30% of the total variance: in their extraction, they presented communalities ranging from 0.36 to 0.76.

Table 12 details the items' wording, factor loadings and reliability values of the emergent MPA factors. In terms of focus of the two factors, the first factor incorporated items focusing on the cognitive elements of the MPA, and the second factor highlighted characteristics of the somatic symptoms and negative outcomes (e.g. lower performance quality) of the MPA experiences.

Factor 1: Negative Cognitions (NC – MPA) refers to a form of cognitive anxiety/worry and disturbed focusing ability that causes disruptions in participants' performances and thoughts about possible failure. Factor 2: Anxiety Sensitivity (AS – MPA) refers to a form of somatic anxiety in that the musicians perceive bodily symptoms, heightened negative arousal, having a lower level of performing ability due to their anxiety and/or having their performances' quality negatively affected by the anxiety which effect is disliked by the musicians.

Table 13. Items, factor loadings, inter-item correlations and reliability values of perfectionism factors

Item number and wording	Subscale	r_{it}^a	I.	II.	Factor III.	IV.	V.
S4Q8 When I am practising, I get completely furious if I make mistakes.	NRSD	.75	.82				
S4Q9 If something doesn't go perfectly when I am practising, I am dissatisfied with the whole session.	NRSD	.81	.81				
S4Q7 After I finished practising, I feel depressed if I have not been perfect.	NRSD	.82	.81				
S4Q6 When I am practising, I feel extremely stressed if everything doesn't go perfectly.	NRSD	.80	.79				
S4Q22 When I am performing, I get completely furious if I make mistakes.	NRSD	.77	.70				
S4Q10 When I am practising, I get frustrated if I do not fulfil my high expectations.	NRSD	.70	.63				
S4Q20 When I am performing, I feel extremely stressed if everything doesn't go perfectly.	NRSD	.77	.60	.38			
S4Q21 After the concert/recital, I feel depressed if I have not been perfect.	NRSD	.79	.54				
S4Q23 If something doesn't go perfectly during my performances, I am dissatisfied with the whole concert/recital.	NRSD	.75	.53				
S4Q12 I usually have doubts about the simplest things I do in my musical practice.	NRSD	.66	.51				
S4Q24 When I am performing, I get frustrated if I do not fulfil my high expectations.	NRSD	.70	.49				
S4Q13 I tend to get behind in my work because I repeat things over and over.	NRSD	.61	.46				
S4Q18 When I am performing, I am a perfectionist as far as my targets are concerned.	PAPE	.85		.92			
S4Q19 When I am performing, I have the wish to do everything perfectly.	PAPE	.83		.87			
S4Q17 When I am performing, it is important to me to be perfect in everything I attempt.	PAPE	.85		.79			
S4Q15 When I am performing, I feel the need to be perfect.	PAPE	.80		.72			
S4Q16 When I am performing, I strive to be as perfect as possible.	PAPE	.78		.72			
S4Q27 Others think I am okay, even when I do not succeed in a performance. (R)	FNE	.71			.98		

S4Q26 Others will like me even if I don't excel at a performance. (R)	FNE	.65				.79	
S4Q29 People around me think I am still competent even if I make a mistake in a performance. (R)	FNE	.64				.71	
S4Q28 Although they may not say it, other people get very upset with me when I slip up.	FNE	.36				.31	
S4Q5 When I am practising, I have the wish to do everything perfectly.	PAPR	.80				.76	
S4Q3 When I am practising, it is important to me to be perfect in everything I attempt.	PAPR	.79				.76	
S4Q2 When I am practising, I strive to be as perfect as possible.	PAPR	.76				.75	
S4Q1 When I am practising, I feel the need to be perfect.	PAPR	.76				.71	
S4Q4 When I am practising, I am a perfectionist as far as my targets are concerned.	PAPR	.68				.64	
S4Q32 I am hardly ever satisfied with my performance. (R)	SASC	.82				.96	
S4Q31 My performance rarely measures up to my standards. (R)	SASC	.80				.92	
S4Q33 I often feel disappointment after my performances because I know I could have done better. (R)	SASC	.77				.77	
S4Q30 Doing my best in performance never seems to be enough. (R)	SASC	.74				.64	
S4Q25 Regarding performing, I find it difficult to meet others' expectations of me. (R)	SASC	.63				.45	
S4Q14 In my musical practice, it takes me a long time to do something 'right'. (R)	SASC	.61				.41	
S4Q11 Even when I do something very carefully during preparing for my performances, I often feel that it is not quite right. (R)	SASC	.58	.364			.40	
	% variance:		39.32	13.31	6.91	5.49	3.77
	Eigenvalue:		12.98	4.39	2.28	1.81	1.24
	Cronbach's Alpha		.95	.93	.78	.90	.90

Note. N=233; NRSD = Negative reactions to mistakes with self-doubt; PAPE = Perfectionistic aspirations in performance; FNE = Fear of negative evaluation; PAPR = Perfectionistic performances in practising; SASC = Satisfaction with achievement with self-confidence; Only factor loadings with absolute values $\geq .30$ are displayed; ^aCorrected item-total correlation

6.2.4 Perfectionism

The perfectionism section of the questionnaire contained 33 questions which were all entered into the EFA with maximum likelihood extraction with direct oblimin rotation method. EFA revealed five different perfectionism factors with eigenvalues greater than 1, which explained 68.8% of the total variance: in their extraction, they present communalities ranging from 0.20 to 0.88. The results of the EFA suggest that the five-factor model provided an adequate fit to the data, in which the KMO test had a value of 0.93.

Table 13 details the items, corrected item-total correlation, factor loadings and reliability values of the five emerged perfectionism factors. The final factors were named according to the psychological dimension that they represent: Factor 1: Negative Reactions to Mistakes with Self-doubt, refers to the participants' response when they perceive imperfections during the activity of practising and performance. The factor has an additional feature reflecting on a general self-doubt in one's professional activity which was originally part of the Doubts About Action subscale adopted from the Frost-MPS (Frost et al., 1990). Factor 2: Perfectionistic Aspirations in Performance is a clear re-formulation of the original factor structure adopted from the MIPS subscale (Stoeber, Otto & Stoll; 2006; English version). Factor 3: Fear of Negative Evaluation refers to participants' beliefs that despite making mistakes during their performances they still will be acknowledged and accepted by others, such as audience and peers. Factor 4: Perfectionistic Aspirations in Practising is also a clear re-formulation of the original factor structure which was adopted from the MIPS (Stoeber, Otto & Stoll; 2006; English version). Factor 5: Satisfaction with

Achievement with Self-confidence incorporates features originating from three different subscales (Discrepancy, Doubts about actions and Conditional acceptance). The Self-confidence component of the factor involves cognitions that one is up to the task and able to give one's best possible performance. All items in this factor have been reverse scored, such that the focus of the factor was placed on the importance of successful performance.

6.2.5 Parental experiences

The parental experiences section contained the Psychological Control (PC) and Autonomy Support (AS) Mother-Father scales (P-PASS, Mageau et al., 2015), Parental empathy subscale (KMPAI-R; Kenny, 2009) and the Generational transmission of Anxiety subscale (KMPAI-R; Kenny, 2009) totalling 14 items.

Because there were items on the P-PASS (PC and AS) scale for which participants provided a 'not applicable' answer (either for the father or for the mother part of the question) or for both, Little's MCAR test was performed separately for the mother-father section of both subscales (perceived psychological control of the mother: $\chi^2 = 9.58$, $DF = 13$, $p = .73$; perceived psychological control of the father: $\chi^2 = 13.48$, $DF = 15$, $p = .57$; perceived autonomy support of the mother: $\chi^2 = 20.05$, $DF = 15$, $p = .17$; perceived psychological control of the father: $\chi^2 = 31.65$, $DF = 20$, $p = .05$). Results indicated that the 'not applicable' responses were randomly missing for the perceived psychological control mother and perceived psychological control father scales but not at the AS subscale. Thus, the 'not applicable' scores for perceived

psychological control of the mother and perceived psychological control of the father were replaced using the Expectation-Maximization method in SPSS, and the dataset for the perceived autonomy support of the mother and perceived autonomy support of the father remained with the original values ('not applicable' answers were coded 999).

Following the directions for use of the Perceived Parental Autonomy Scale (P-PASS, Mageau et al., 2015), the father-mother scores were averaged, and that sum was entered into the factor analysis. The averaging process, with regard to the missing values of the perceived autonomy support of the mother or perceived autonomy support of the father, resulted in using the only value in the perceived autonomy support scale (either the perceived autonomy support of the mother or perceived autonomy support of the father).

To explore the factor structure of the parental experiences section of the questionnaire, EFA with maximum likelihood extraction and direct oblimin rotation methods was performed. As step 1, 15 items were entered into the first round of EFA. The result of the first round of EFA revealed that item: "As a child, I often felt sad" (S5Q14) loaded $< .30$ on the Generational Transmission of Anxiety factor, therefore item S5Q14 was omitted. EFA was repeated with 14 items, and the results suggested a four factor solution, each factor represented with eigenvalues greater than 1.

The four factors together explain 73.50% of the total variance: in their extraction, they present communalities ranging from 0.19 to 0.85. Further, the Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, KMO test had a value of .79.

Table 14. Items, factor loadings, inter-item correlations and reliability values of parental experiences factors

Item number and wording	Subscale	r_{it}^a	Factor			
			I.	II.	III.	IV.
S5Q3 When I was not allowed to do something, I usually knew why.	AS	.71	.88			
S5Q6 My parents made sure that I understood why they forbid certain things.	AS	.77	.80			
S5Q8 When I asked why I had to do, or not do, something, my parents gave me good reasons.	AS	.82	.78			
S5Q1 When my parents asked me to do something, they explained why they wanted me to do it.	AS	.72	.64			
S5Q13 One or both of my parents were overly anxious.	GTA	.74		.92		
S5Q12 Excessive worrying is a characteristic of my family.	GTA	.74		.81		
S5Q4 My parents believed that, in order to succeed, I always had to be the best at what I did.	PC	.65			.85	
S5Q5 In order for my parents to be proud of me, I had to be the best.	PC	.63			.74	
S5Q7 My parents insisted that I always be better than others.	PC	.62			.70	
S5Q2 My parents refused to accept that I could want simply to have fun without trying to be the best.	PC	.38			.41	
S5Q10 My parents always listened to me.	PE	.78				.84
S5Q9 My parents were mostly responsive to my needs.	PE	.70				.79
S5Q11 My parents encouraged me to try new things.	PE	.60				.67
	% variance:		34.45	16.27	13.27	9.50
	Eigenvalue:		4.48	2.12	1.73	1.24
	Cronbach's Alpha		.89	.85	.77	.83

Note. N=233; AS = Perceived parental autonomy support; GTA = Generational transmission of anxiety; PC = Perceived parental psychological control; PE = Parental empathy

Only factor loadings with absolute values $\geq .30$ are displayed

^aCorrected item-total correlation

Table 14 details the items, corrected item-total correlation, factor loadings and reliability values of the five emerged parental experiences factors. The EFA performed on the data in the present study replicated the original factor solution of the subscales (Factor 1: Autonomy Support, Factor 2: Generational Transmission of Anxiety, Factor 3: Psychological Control, Factor 4: Parental Empathy). The factors were named according to the psychological dimension that they represent (for description see Chapter 4, Section 4.4.3.4).

Table 15. Summary of the emergent factors

Construct	Factor
Self-concept	Self-concept
Music performance anxiety (MPA)	Negative Cognitions
	Anxiety Sensitivity
Perfectionism	Negative Reactions to Mistakes with Self-doubt
	Perfectionistic Aspirations in Performance
	Fear of Negative Evaluation
	Perfectionistic Aspirations in Practising
	Satisfaction with Achievement with Self-confidence
Parental experiences	Perceived Parental Autonomy Support
	Generational Transmission of Anxiety
	Perceived Parental Psychological Control
	Parental Empathy

6.3 Exploring the inter-relationships among the measured constructs

As presented in Sections 6.2.2, 6.2.3, 6.2.4 and 6.2.5, as the result of conducting exploratory factor analysis (EFA), twelve factors emerged. Table 15 summarises the list of the twelve factors as they are grouped into four major constructs. Further, the experiences with teachers were dichotomous variables which could not have been used in the EFA, although four scale variables were computed by aggregating the number of positive experiences with teachers, the number of negative experiences with teachers, number of positive outcomes from experiences with teachers, and the number of negative outcomes from experiences with teachers.

To explore how the measured psychological dimensions that emerged in the factor analysis were related and to determine convergent and discriminant validity of the factor structures, correlation analysis with all emergent factor scores was performed. Table 16 presents correlations between all factors: Self-concept; two MPA factors (Negative Cognitions, Anxiety Sensitivity); five factors of perfectionism (Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance, Fear of Negative Evaluation, Perfectionistic Aspirations in Practising, Satisfaction with Achievement with Self-confidence); and four factors that represent participants' experiences with their parents (Perceived Parental Autonomy Support, Generational Transmission of Anxiety, Perceived Parental Psychological Control and Parental Empathy). The final four variables in the correlation matrix are the Number of Positive Experiences with Teachers, the Number of Negative Experiences with Teachers, the number of Positive outcomes of Teacher Experiences, and the Number of Negative Outcomes of Teacher Experiences. .

Table 16. Correlation matrix of the emerged factors

	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.
1. SC															
2. NC	-.62**														
3. AS (MPA)	-.62**	.79**													
4. NRSD	-.63**	.62**	.53**												
5. PAPE	-.19**	.15*	.18**	.40**											
6. FNE	-.35**	.36**	.27**	.28**	.11										
7. PAPR	.01	.03	.05	.40**	.54**	-.01									
8. SASC	.66**	-.67**	-.63**	-.68**	-.26**	-.30**	-.09								
9. AS (P)	.17**	-.20**	-.11	-.24**	-.01	-.22**	.03	.14*							
10. GTA	-.29**	.28**	.27**	.19**	.05	.14*	-.05	-.23**	-.17*						
11. PC	-.13	.10	.10	.23**	.21**	.23**	.21**	-.18**	-.22**	.11					
12. PE (P)	.16*	-.22**	-.13*	-.16*	.01	-.15*	.05	.15*	.57**	-.11	-.35**				
13. PE	.11	-.17**	-.20**	-.07	.07	-.05	.05	.10	.22**	-.02	-.07	.27**			
14. NE	-.27**	.29**	.29**	.26**	.00	.22**	-.02	-.33**	-.21**	.08	.09	-.26**	-.47**		
15. POE	.28**	-.38**	-.36**	-.19**	.05	-.13	.12	.26**	.23**	-.19**	-.11	.25**	.75**	-.38**	
16. NOE	-.39**	.46**	.42**	.41**	.08	.27**	.05	-.49**	-.20**	.17**	.11	-.19**	-.27**	.70**	-.36**

Note. N = 233; *p < .05; **p < .01. SC = Self-concept. Music performance anxiety: NC = Negative Cognitions, AS (MPA) = Anxiety Sensitivity. Perfectionism: NR = Negative Reactions to Mistakes with Self-doubt, PAPE = Perfectionistic Aspirations in Performance, FNE = Fear of Negative Evaluation, PAPR = Perfectionistic Aspirations in Practising, SASC = Satisfaction with Achievement with Self-confidence. Experiences with parents: AS (P) = Perceived Parental Autonomy Support; GTA = Generational Transmission of Anxiety, PC: Perceived Parental Psychological Control, PE (P): Parental Empathy. Experiences with teachers: PE = Number of Positive Experiences; NE = Number of Negative Experiences; POE = Number of Positive Outcomes; NOE = Number of Negative Outcomes.

6.3.1 Strong associations between emergent factors

These results reveal that strong positive correlations ($r \geq .60$) were found between self-concept and the perfectionism dimension of Satisfaction with Achievement with Self-confidence, and between the perfectionism factor of Negative Reactions to Mistakes with Self-doubt and both MPA factors (Negative Cognitions, Anxiety Sensitivity). The two MPA dimensions (Negative Cognitions, Anxiety Sensitivity) showed the highest values, indicating a significant strong positive relationship with each other.

In addition, there were high positive correlations between the Number of Positive Experiences with Teachers and the Number of Positive Outcomes from Experiences with Teachers, as well as between the Number of Negative Experiences with Teachers and Negative Outcomes from Experiences with Teachers. Further, strong negative relationships ($r \geq .60$) were found between the perfectionism dimension of Satisfaction with Achievement with Self-confidence and both MPA factors (Negative Cognitions, Anxiety Sensitivity), and a strong negative correlation was found between the two perfectionism factors of Satisfaction with Achievement with Self-confidence and Negative Reactions to Mistakes with Self-doubt.

Because the emerged psychological constructs were planned to be part of further analyses, the data was examined multicollinearity (high correlations above .80). Multicollinearity is particularly problematic between predictor (independent) variables in multiple regression analysis because in such situations the individual importance of one predictor is difficult (Field, 2009). As seen in Table 16, no correlations of the emerged factors exceeded the critical value of $r > .80$. The two MPA factors, the

Negative Cognitions and Anxiety Sensitivity were the closest ($r = .79$), however this was below the critical value, and they were included as dependent (outcome) variables in all subsequent analyses. Furthermore, because high correlations were found between the individual self-concept items (see Table 16), the five perfectionism factors and the four teacher experiences items, collinearity diagnostics using the variance inflation factor (VIF) and the tolerance statistic methods were applied to reassure that none of the predictors had a strong linear relationship with the other predictors. In each three constructs of self-concept, perfectionism and teacher experiences, no multicollinearity was found, given that all VIF values were below 5 (O'Brien, 2007) ranging between 1.11 and 2.55, and all tolerance values exceeded the minimum of .20 criterion (O'Brien, 2007), values ranging from .39 to .90.

6.3.2 Moderate associations between emergent factors

Moderate positive correlations ($r \geq .35$) were found between the perfectionism dimension of Negative Reactions to Mistakes with Self-doubt and the MPA dimension of Anxiety Sensitivity, the perfectionism factor of Fear of negative evaluation with the Negative Cognitions MPA factor (Negative Cognitions), and the two Perfectionism factors of Perfectionistic Aspirations in Performance, Perfectionistic Aspirations in Practising. The Number of Negative Outcomes from Experiences with Teachers also highlighted a moderate positive correlation between the two MPA factors (Negative Cognitions, Anxiety Sensitivity), and the perfectionism factor of Negative Reactions to Mistakes with Self-doubt.

Moderate negative correlations were found between Fear of negative evaluation and self-concept, the perfectionism factor of Satisfaction with Achievement with Self-confidence, and between the Number of Negative Experiences with Teachers and Satisfaction with Achievement with Self-confidence. The Number of Negative Outcomes from Experiences with Teachers also highlighted moderate negative correlations between Self-concept, the perfectionism factor of Satisfaction with Achievement with Self-confidence and the Number of Positive Outcomes from Experiences.

Finally, moderate negative correlations were found between number of Positive outcomes of Teacher Experiences and Negative Cognitions (MPA) and Anxiety Sensitivity (MPA), between the number of Negative Outcomes of Teacher Experiences. In addition, the two parental factors of Autonomy Support and Parental Empathy showed a correlation coefficient that may indicate a strong relationship ($r = .57$) between these two factors.

6.3.3 Weak associations between emergent factors

Significant weak positive correlations ($r \leq .30$) were found between Self-concept and Perceived Parental Autonomy Support, Parental Empathy and Number of Positive Outcomes from Experiences with Teachers, and between Negative Cognitions in MPA and the Perfectionistic Aspirations in Performance, Generational Transmission of Anxiety and the Number of Negative Experiences with Teachers. Further weak correlations were found between Anxiety Sensitivity in MPA and the perfectionism factor of Fear of negative evaluation, Generational Transmission of Anxiety and the

Number of Negative Experiences with Teachers and between the perfectionism factor of Negative Reactions to Mistakes with Self-doubt and Fear of negative evaluation, Generational Transmission of Anxiety, Perceived Parental Psychological Control and the Number of Negative Experiences with Teachers.

Significant weak negative correlations ($r \leq .30$) were found between Self-concept and Perfectionistic Aspirations in Performance, Generational Transmission of Anxiety and the Number of Negative Experiences with Teachers). Similarly, Table 16 shows weak negative correlations between Negative cognitions (MPA) and Perceived Parental Autonomy Support, Parental Empathy and the Number of Positive Experiences with Teachers and between Anxiety Sensitivity in MPA and Parental Empathy and the Number of Positive Experiences with Teachers. Also, weak negative correlations were found between the perfectionism factor of Negative Reactions to Mistakes with Self-doubt and Perceived Parental Autonomy Support, Parental Empathy and the Number of Positive Outcomes from Experiences with Teachers, between Satisfaction with Achievement with Self-confidence and the Perfectionistic Aspirations in Performance, Generational Transmission of Anxiety, and Perceived Parental Psychological Control.

Further, Table 16 also shows that the four parental factors showed weak correlations with the self-concept, perfectionism and MPA variables. The table discloses weak positive correlations between Generational Transmission of Anxiety and the two MPA factors (Negative Cognitions, Anxiety Sensitivity) and the perfectionism factor of Negative Reactions to Mistakes with Self-doubt. Similarly, positive weak correlations were found between the Perceived Parental Psychological Control and four perfectionism factors, namely Negative reactions to mistakes with Self-doubt,

Perfectionistic Aspirations in Performance, Fear of negative evaluation, and Perfectionistic Aspirations in Practising. Weak negative correlations were found between Perceived Parental Autonomy Support and Negative Cognitions and the perfectionism factor of Negative Reactions to Mistakes with Self-doubt. The table discloses weak negative correlations between Generational Transmission of Anxiety and Self-concept and the perfectionism factor of Satisfaction with Achievement with Self-confidence, between Perceived Parental Psychological Control and between Perceived Parental Autonomy Support and between Parental Empathy and Negative Cognitions (MPA) and Perceived Parental Psychological Control.

The previous sections introduced the procedures of factor analysis and correlation between factors performed on the study's data. The following three sections will detail the results of the main analyses with the aim of answering each research question.

6.4. Exploring the impact of self-concept on perfectionism and music performance anxiety

In this section, the details are presented for answering Research Question 1 (see below). First the research question and the related hypotheses are listed, the analytical procedures specific to answering the research questions are detailed, and then the results are presented using tables and descriptions of the results in the tables.

Research Question 1: What role does self-concept play in musicians' perfectionism and music performance anxiety?

6.4.1 Music performance anxiety as a potential outcome of self-concept

Hypothesis 1: Negative self-concept can add to experiencing higher levels of MPA (both types: Negative Cognitions and Anxiety Sensitivity) and, in contrast, musicians with positive self-concept potentially experience lower levels of music performance anxiety in both MPA types.

To test how self-concept predicts the two types of MPA, two sets of multiple regression analyses were performed. The self-concept factor score was entered into the analysis as predictor variable and the two MPA factors (Negative Cognitions, Anxiety Sensitivity) were entered as outcome variables separately in each of the regression models. Table 17 presents the results of the linear regression analysis self-concept predicting the two MPA factors.

Table 17. Linear regression coefficients of self-concept predicting the two factors of Music Performance Anxiety (RQ 1)

Predictors	Dependent factors					
	Negative Cognitions			Anxiety Sensitivity		
	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β
Constant	-1.69	.05		-1.25	.05	
Self-concept	-.65***	.05***	-.62***	-0.66***	0.05***	-.62***
R	.62***			.62***		
R ²	.39***			.39***		
F	147.59***			147.02***		

Note. N = 233; * p < .05; ** p < .01; *** p < .001

Presenting the results: How does self-concept influence music performance anxiety (MPA)?

The two sections of the table reveal that the two MPA factors were negatively linked to self-concept. In total, the self-concept factor yielded strong effect sizes ($R^2 = .39$; $p < .001$). This means that self-concept accounted for about forty per cent of the total variance explained in both music performance anxiety factors (Negative Cognitions, Anxiety Sensitivity).

6.4.2 Perfectionism as a potential outcome of self-concept

Hypothesis 2: Negative self-concept has a strong effect on the maladaptive traits of musicians' perfectionism, such as having high levels of fear of negative evaluation and negative reactions to mistakes with self-doubt and experiencing low satisfaction and confidence levels.

To examine the links between self-concept and musicians' perfectionism characteristics, multiple regression analysis was first conducted. For this, five separate regression analyses were performed in which the five dimensions of perfectionism, (Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance, Fear of Negative Evaluation, Perfectionistic Aspirations in Practising, Satisfaction with Achievement with Self-confidence) were entered as dependent (outcome) variables in each of the regression model, and the self-concept factor score was entered into the analysis as predictor variable.

Table 18. Linear regression coefficients of self-concept predicting perfectionism factors (RQ 1)

Predictors	Dependent factors ^a														
	Negative Reactions to Mistakes with Self-doubt			Perfectionistic Aspirations in Performance			Fear of Negative Evaluation			Perfectionistic Aspirations in Practising			Satisfaction with Achievement & Self-confidence		
	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β
Constant	-3.00	.05		5.02	.06		-1.24	.06		4.54	.06		2.47	.05	
Self-concept	-.67***	.06***	-0.63***	-0.20**	0.07**	-0.19**	-.37***	.07***	-.35***	.01	.07	.01	.70***	0.05***	.66***
R	.63***			.16**			.35***			.01			.66***		
R ²	.39***			.03**			.13***			.00			.43***		
F	149.76***			8.21**			32.91***			0.01			176.83***		

Note. N = 233; * $p < .05$; ** $p < .01$; *** $p < .001$

^a Five separate regression analyses were performed in which all dependent factors were entered as a single outcome variable.

Presenting the result: How does self-concept influence perfectionism?

The multiple regression analysis yielded significant associations. Table 18 shows the results of the linear multiple regression analysis of Self-concept variables predicting the five dimensions of perfectionism. A closer look at the table reveals strong effect sizes in the first and fifth sections, namely that self-concept was positively linked to Satisfaction with Achievement with Self-confidence, and negatively linked to musicians' perfectionistic traits of Negative Reactions to Mistakes with Self-doubt. As seen in the second and third sections, the effect sizes were significant but the predictions of the Perfectionistic Aspirations in Performance and Fear of Negative Evaluation were not predicted by Self-concept with a strong effect. Further, it can be seen in section four that the prediction of Perfectionistic Aspirations in Practising is non-significant. In total, the Self-concept factor yielded small to strong effect sizes, with squared R s ranging from $R^2 = .03$ to $R^2 = .43$.

6.5 Exploring the impact of perfectionism on music performance anxiety

In this section, the details are presented for answering Research Question 2 (see below). First the research question and the related hypotheses are listed, and are followed by the results.

Research Question 2: In what way does musicians' perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?

Hypothesis 3: Perfectionistic aspirations are independent from, or are positively related to music performance anxiety.

Hypothesis 4: Maladaptive perfectionism dimensions (negative reactions to mistakes with self-doubt, low satisfaction with achievement with low confidence levels, and fear of negative evaluation) have stronger effects on both forms of music performance anxiety than adaptive perfectionism (perfectionistic aspirations).

To test how the five factors of perfectionism predict the two types of MPA, two sets of linear multiple regression analyses were performed. All perfectionism factors (Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance, Conditional Acceptance, Perfectionistic Aspirations in Practising, Satisfaction with Achievement with Self-confidence) were entered simultaneously into the analysis as predictors and the two MPA factors (Negative Cognitions, Anxiety Sensitivity) were entered as outcome variables separately in each of the regression models. Table 19 presents the results of the regression analysis.

Presenting the results: How do different aspects of perfectionism influence Music Performance Anxiety (MPA)?

The two sections of Table 19 reveal that the two MPA factors were positively linked to some of the perfectionism dimensions. Namely, the Negative Reactions to Mistakes with Self-doubt had a stronger influence on the Negative Cognitions factor dimension of MPA.

Table 19. Linear multiple regression coefficients of perfectionism predicting music performance anxiety (RQ 2)

Predictors	Dependent factors					
	Negative Cognitions			Anxiety Sensitivity		
	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β
Constant	1.21	.04		1.19	.05	
Negative Reactions to Mistakes with Self-doubt	.38***	.07***	.40***	.23**	.08**	.23**
Perfectionistic Aspirations in Performance	-.05	.05	-.05	.01	.06	.01
Fear of Negative Evaluation	.13**	.05**	.13**	.07	.05	.07
Perfectionistic Aspirations in Practising	-.13*	.06*	-.13*	-.10	.06	-.10
Satisfaction with Achievement with Self-confidence	-.37***	.06***	-.38***	-.45***	.07***	-.45***
R	.73***			.65***		
R ²	.54***			.42***		
F	52.40***			32.83***		

Note. N = 233; * p < .05; ** p < .01; *** p < .001

Also, Table 19 shows that the perfectionism dimension of Satisfaction with Achievement with Self-confidence was negatively related to both MPA factors and had a stronger influence upon Anxiety Sensitivity (MPA). However, some effect sizes were significant, and the perfectionism dimension of Perfectionistic Aspirations in Practising and Performance and Fear of Negative Evaluation had a small effect on the prediction of MPA. In total, perfectionism factors yielded strong effect sizes, with squared Rs ranging from $R^2 = .42$ to $.54$. This means that perfectionism factors accounted for about half of the total variance explained in both music performance anxiety factors (Negative Cognitions, Anxiety Sensitivity).

6.6 Exploring the impact of experiences with parents and teachers

In this section, the details are presented that were designed to explore the participants' experiences with their parents and instrumental and vocal teachers, and the perceived impact of such experiences. First the research question is presented, followed by the hypothesis about the parental experiences and the results, and the final subsection covers the hypothesis related to the experiences with teachers, again followed by the results.

Research Question 3: Which factors of experiences with parents and teachers play a role in musicians' self-concept, perfectionism and music performance anxiety?

6.6.1 Influence of the parents

Hypothesis 5: Life situations with parents potentially contribute to musicians' increased levels of maladaptive perfectionism (Fear of Negative Evaluation, Negative Reactions to Mistakes with Self-doubt, low levels of Satisfaction with Achievement and Confidence), both types of music performance anxiety (Negative Cognitions, Anxiety Sensitivity), and negative Self-concept, when anxiety of parents and the environment is perceived as controlling (e.g. lack of empathy and autonomy support).

Regarding Hypothesis 5, linear multiple regression analysis was performed entering factor scores of family experiences (Perceived Parental Autonomy Support, Generational Transmission of Anxiety, Parental Empathy, Perceived Parental Psychological Control) as predictors and the Self-concept, Perfectionism and MPA factor scores as outcome variables.

Presenting the results: How do different perceived parental experiences influence participants' self-concept, MPA and perfectionism levels?

In contrast with the expectations regarding Hypothesis 5, regression analyses revealed weak associations between parental influences and the examined factors. Table 20, in three sections, includes the regression results for self-concept, and the two MPA factors (Negative Cognitions, Anxiety Sensitivity), and Table 21, in five sections, includes the regression coefficients for the five perfectionism factors (Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance, Fear of negative evaluation, Perfectionistic Aspirations in Practising, Satisfaction with Achievement with Self-confidence).

Table 20. Linear multiple regression coefficients of parental factors predicting self-concept and music performance anxiety (RQ 3)

Predictors	Dependent factors								
	Self-concept (SC)			Negative Cognitions (NC- MPA)			Anxiety Sensitivity (AS- MPA)		
	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β
Constant	-3.52	.06		-6.29	.06		5.93	.06	
Perceived Parental Autonomy Support	.08	.07	.08	-.07	.08	-.07	-.01	.08	-.01
Generational Transmission of Anxiety	-.26***	.06***	-.26***	.26***	.06***	.26***	.26***	.07***	.25***
Perceived Parental Psychological Control	-.06	.07	-.06	-.01	.07	-.01	.04	.07	.04
Parental Empathy	.06	.08	.06	-.15	.08	-.15	-.09	.08	-.09
R	.33***			.35***			.29***		
R ²	.11***			.12***			.08***		
F	6.81***			7.70***			5.24***		

Note. N = 233; * $p < .05$; ** $p < .01$; *** $p < .001$

Table 21. Linear multiple regression coefficients of parental factors predicting perfectionism (RQ 3)

Predictors	Dependent factors														
	Negative Reactions to Mistakes with Self-doubt			Perfectionistic Aspirations in Performance			Fear of Negative Evaluation			Perfectionistic Aspirations in Practising			Satisfaction with Achievement & Self-confidence		
	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β	<i>B</i>	<i>SE B</i>	β
Constant	-1.05	.06		5.47	.06		-1.35	.06		4.53	.06		5.07	.06	
Autonomy Support	-.20*	.08*	-.02*	-.01	.08	-.01	-.18*	.08*	-.18*	.00	.08	.00	.05	.08	.05
Generational Transmission of Anxiety	.15*	.07*	.15**	.03	.07	.10	.10	.07	.10	-.06	.07	-.06	-.21**	.07**	-.21**
Psychological Control	.19**	.07**	.18**	.26***	.07***	.25***	.20**	.07**	.19**	.28***	.07***	.27***	-.13	.07	-.13
Parental Empathy	-.03	.08	-.03	.11	.08	.10	.03	.08	.03	.13	.08	.13	.06	.08	.05
R	.33***			.24*			.31***			.26**			.29***		
R ²	.11***			.06*			.10***			.07**			.08***		
F	7.03***			3.32*			5.99***			4.02**			5.22***		

Note. N = 233; * p < .05; ** p < .01; *** p < .001

In Table 20, the values show moderate effect sizes throughout, revealing that parental experiences somewhat influenced participants' profiles of Self-concept and both MPA factors. However, a closer look at the table shows that parents' anxiety profiles (Generational Transmission of Anxiety) had a larger effect on participants' Self-concept and both forms of MPA.

The values in Table 21 reveal moderate effect sizes throughout, showing that parental experiences somewhat influenced participants' perfectionism profiles. A closer look at the table reveals that in sections one, two, three and four, Perceived Parental Psychological Control contributed (with a larger effect size than the other predictors) to the participants' profiles of Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance and Perfectionistic Aspirations in Practising, and to the Fear of Negative Evaluation. It is also shown in sections one and five that the parents' anxiety profiles (Generational Transmission of Anxiety) had a larger effect on participants' profiles of Negative Reactions to Mistakes with Self-doubt and Satisfaction with Achievement with Self-confidence. Further, Perceived Parental Autonomy Support had a weak negative effect on Negative Reactions to Mistakes with Self-doubt and the Fear of Negative Evaluation.

Overall, with regard to the results presented in Table 20 and 21, the effect sizes were significant, with squared Rs ranging from $R^2 = .06$ to $.12$: This suggests that parental influences had a weak effect in predicting the participating musicians' self-concept, perfectionism and MPA characteristics.

6.6.2 Influence of the teachers

Hypothesis 6: Positive experiences with instrumental teachers potentially decrease musicians' maladaptive perfectionism (Negative Reactions to Mistakes with Self-doubt, Fear of Negative Evaluation, Satisfaction with Achievement with Self-confidence), music performance anxiety (MPA; Negative Cognitions, Anxiety Sensitivity) and increase their positive Self-concept, whereas negative experiences with instrumental teachers potentially increase musicians' maladaptive perfectionism (Negative Reactions to Mistakes with Self-doubt, Fear of Negative Evaluation, Satisfaction with Achievement with Self-confidence), MPA (Negative Cognitions, Anxiety Sensitivity in MPA) and lead to the development of a negative Self-concept. The following section discusses the findings from the teacher experiences data to answer Hypothesis 6.

6.6.2.1 Exploring the frequency of participants' experiences with teachers and their outcomes

First, to explore the occurrence of different experiences and outcomes of teacher experiences, frequency tests were performed on the positive and negative experiences with teachers, and the positive and negative outcomes of teacher experiences.

Table 22. Frequency of positive and negative experiences with teachers

Type of positive experience	N	%	Type of negative experience	N	%
I felt that my teacher was committed to me and to teaching.	180	77.3	I received much more criticism than praise about how I played.	68	29.2
My teacher acted as a guide/mentor.	169	72.5	My teacher didn't teach me how to memorize or interpret a piece.	57	24.5
I felt that my teacher was respectful, connecting and supportive towards me.	151	64.8	My teacher didn't tell me what to concentrate on during playing.	51	21.9
My teacher provided me plenty of demonstration about how to play a piece.	131	56.2	My teacher couldn't explain clearly what (s)he wanted.	47	20.2
I felt that my teacher left enough room for my personality.	129	55.4	I think our personalities had a mismatch.	46	19.7
My teacher was realistic about my musical talent.	127	54.5	I couldn't express my interests freely and I had to follow exactly what my teacher said.	43	18.5
My teacher taught me how to act professionally in the musical world.	110	47.2	I felt that the hard work and effort that I invested into practising wasn't acknowledged.	43	18.5
My teacher and me easily agreed about what and how to do.	110	47.2	My teacher emphasized to practise long hours but I didn't get detailed information about how to practise.	42	18.0
My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it.	94	40.3	My teacher always focused more on problems instead of solving those problems in my playing.	41	17.6
My teacher showed me what and how to focus on whilst playing during practising and on stage as well.	82	35.2	My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult.	39	16.7
			My teacher was inconsistent in her/his way of teaching.	38	16.3
			My teacher didn't show a real interest in my musical development.	25	10.7

Note. N (total) = 233.

Table 23. Frequencies of outcomes of experiences with teachers

Outcomes of positive experiences	N	%	Outcomes of negative experiences	N	%
I was developing in a way I really wanted.	108	46.4	I got more critical about my playing.	160	68.7
I had great breakthroughs by discovering I could play really well.	106	45.5	I developed guilt about not doing well enough in my musical studies.	72	30.9
I was trusting myself and my musical skills.	106	45.5	I lost confidence in my playing.	67	28.8
I got more open-minded.	95	40.8	I didn't trust that how I practised was a good way of practising.	66	28.3
My personality developed a lot.	94	40.3	I became anxious before or during performances.	64	27.5
I gained confidence about performing.	90	38.6	I started not enjoying my musical activities.	60	25.8
I was enjoying practising and performing.	85	36.5	I got confused about what was expected from me.	57	24.5
I was listening to my instincts about what's right or wrong.	82	35.2	I got anxious about life in general.	54	23.2
I could push myself to get to the level I wanted to.	73	31.3	I was afraid at my lessons.	53	22.7
I could accept mistakes without feeling frustrated.	63	27.0	I feared negative feedback from anyone (e.g. my teacher, audience).	52	22.3
I accepted myself more than before studying with my teacher.	61	26.2	I believed that I wasn't a good musician.	44	18.9
I was trusting myself on stage.	54	23.2	I practised far too much with few results.	36	15.5
I was trusting my audience in any performing situation.	37	15.9	NEUTRAL: I increased my hours of practising.	102	43.8
			NEUTRAL: I was able to balance pros and cons well together.	64	27.5

Note. *N* (total) = 233.

Table 22 presents details of the frequencies of the specific positive teacher experiences and negative teacher experiences in a descending order. This way, at the top of the table, first the most frequently selected experiences are shown, and at the bottom the least frequently selected experiences are displayed.

A closer look at Table 22 reveals that overall, the “I felt that my teacher was committed to me and to teaching” was the most commonly reported positive teacher experience since more than seventy-five per cent of the two hundred and thirty-three participants reported it. In contrast, just over thirty-five per cent of the participants experienced “My teacher showed me what and how to focus on whilst playing during practising and on stage as well”.

In the negative experiences section of the table, it can be seen that the differences among the specific negative teacher-experiences were smaller, as the most frequently reported negative experience was the “I received much more criticism than praise about how I played” that was selected over twenty-nine per cent among the participants. In contrast, the least frequently reported negative situation the “My teacher didn't show a real interest in my musical development” was selected over ten per cent among the 233 participants.

Table 23 presents details of the frequencies of the outcomes of positive teacher experiences and negative teacher experiences in a descending order. This way, at the top of the table, first the most frequently selected outcomes are shown, and at the bottom the least frequently selected ones. A closer look at the table reveals that overall, more than forty-five per cent of the participants reported that they were developing in

a way they wanted, they had breakthroughs by discovering they could play really well, and they were trusting themselves and their musical skills. In contrast, just over fifteen per cent of the participants experienced that they had trust in the audience in performing situations.

In the negative outcomes section of the table, it can be seen that the frequency of the specific negative teacher-experiences was smaller than in the positive outcomes sections. Nearly seventy per cent of the participants reported that they got more critical about their playing. However, the frequency of the other outcomes had a much smaller rate: between 30.9% and 15.5% occurrences. Thus, the second most frequently negative outcome was the “I became anxious before or during performances”, and the least frequently reported negative outcome was “I practised far too much with few results”.

6.6.2.2 Exploring the impact of teacher experiences on participants’ levels of self-concept, perfectionism and MPA

To test Hypothesis 6 and to specifically explore which particular situations and outcomes with teachers were dominant, a series of analyses were performed, namely cluster analyses which were followed by MANOVA. Finally, descriptive statistics were conducted to explore frequencies of the type of teacher experiences and perceived outcomes across the emergent clusters.

As a first step, the musicians' profiles (N=233) were grouped into three different groups by performing two-step cluster analysis. In the analysis the determinant clustering variables were the factor scores of Self-concept, Negative Cognitions in MPA, Anxiety Sensitivity in MPA, and the three perfectionism factors of Negative Reactions to Mistakes with Self-doubt, Fear of Negative Evaluation and Satisfaction with Achievement with Self-confidence. The two perfectionism factors of Perfectionistic Aspirations in Performance and Perfectionistic Aspirations in Practising were excluded since they were found to be less influential in all the regression models than the other three perfectionism factors (for review see Tables 17, 18, 19). This was warranted as a smaller number of determinant variables in any cluster analysis increases the quality of the emergent clusters (Sarstedt & Mooi, 2014).

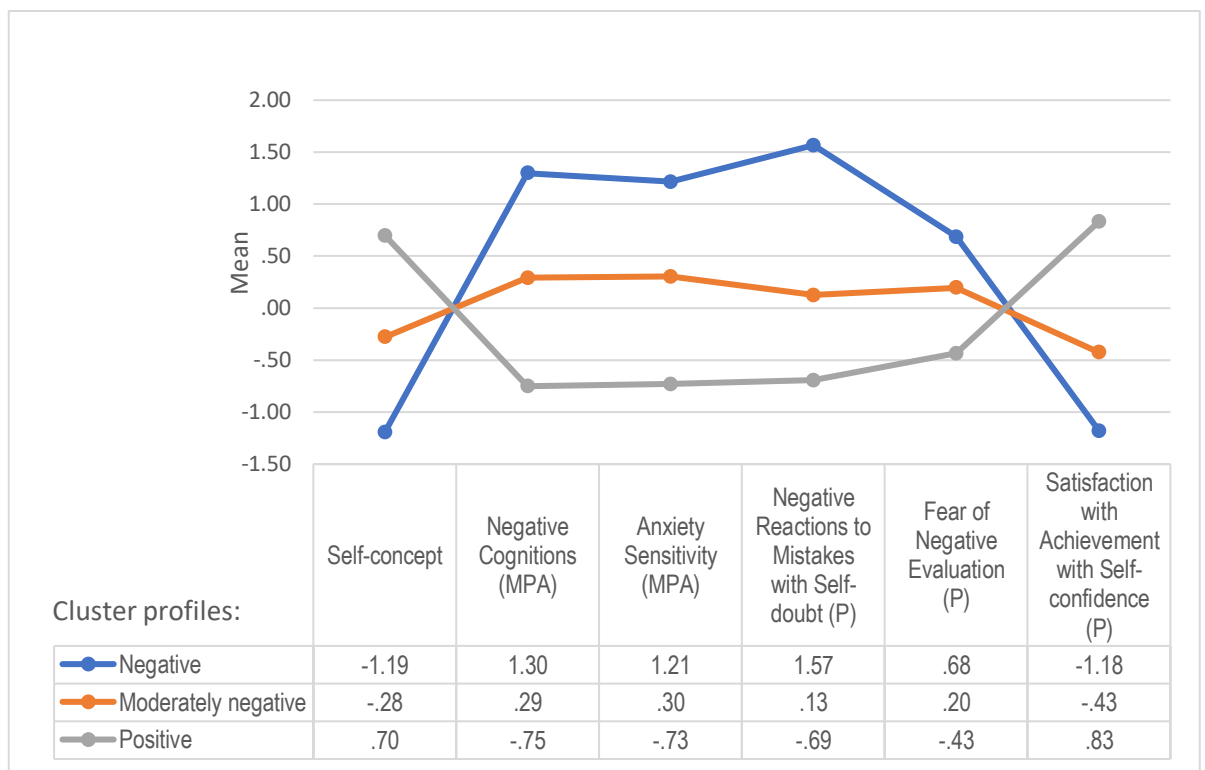
After running two-step cluster analysis (N = 233) on several occasions, results showed that a three-cluster solution of using log-likelihood distance measures offered a meaningful interpretation of grouping the participants' profiles based on their self-concept, MPA and maladaptive perfectionism levels. The results indicated fair cluster quality (Silhouette measure of cohesion and separation = .50). The silhouette measure of cohesion and separation is a measure of the clustering solution's overall goodness-of-fit, and a measure between 0.20 and 0.50 a fair solution (Sarstedt & Mooi, 2011). According to the results, the perfectionism factors of Negative Reactions to Mistakes with Self-doubt and the Satisfaction with Achievement with Self-confidence had the greatest importance ($> .90$) for the clustering solution, but the Negative Cognitions (MPA), Self-concept and the Anxiety Sensitivity (MPA) were also strong predictors of the three clusters ($\geq .80$). There was only one factor (Fear of Negative Evaluation) that showed a weaker predictive power ($> .02$) in forming the clusters. The mean

differences with the number of members for the determinant factors across the three clusters are presented in Figure 4.

As can be seen in Figure 4, the ‘negative profiles’ cluster (shown in blue colour) reflects low scores (e.g. -2.46) in Self-concept and the perfectionism factor of Satisfaction with Achievement with Self-confidence, and high scores (e.g. 2.58) in both MPA factors of Negative Cognitions and Anxiety Sensitivity, and the perfectionism factors of Negative Reactions to Mistakes with Self-doubt and Fear of Negative Evaluation. This means that the thirty-seven participants in this cluster have a negative self-concept (e.g. low self-esteem, large gap between aimed and perceived performance skills), are prone to experience negative thoughts prior to and during performances, fear physical and/or attentional disruptions and the quality of their performances potentially suffer, and are generally dissatisfied with their achievements and have lower confidence levels as performers.

Further, in Figure 4, the ‘moderately negative profiles cluster’ (shown in red colour) reflects medium scores (e.g. -1.47) in Self-concept and the perfectionism factor of Satisfaction with Achievement with Self-confidence, and also medium scores (e.g. 1.60) in both MPA factors of Negative Cognitions and Anxiety Sensitivity, and the perfectionism factors of Fear of Negative Evaluation and Negative Reactions to Mistakes with Self-doubt. This means that the ninety-five participants in this cluster have a self-concept profile which lies between the negative and the positive ends of the continuum (e.g. average self-esteem, small gap between aimed and perceived performance skills), are less prone to experience negative thoughts prior to and during performances (than musicians with negative profiles).

Figure 4. Descriptives of the emerged clusters based on participants' self-concept, MPA and perfectionism factor scores



Note. *N* (total) = 233. Cluster size: Negative (*N* = 37); Moderately negative (*N* = 95); Positive (*N* = 101). Means are centered (.00) for each factor. Values are based on saved factor scores. MPA = Music Performance Anxiety; P = Perfectionism.

Yet they still are likely to fear physical and/or attentional disruptions and the quality of their performances potentially suffer, and are slightly dissatisfied with their achievements and have lower confidence levels as performers.

Finally, in Figure 4, the 'positive profiles cluster' (shown in grey colour) reflects high scores (e.g. 2.10) in Self-concept and the perfectionism factor of Satisfaction with Achievement with Self-confidence, and low scores (e.g. -2.12) in both MPA factors of Negative Cognitions and Anxiety Sensitivity, and the perfectionism factors of Fear of

Negative Evaluation and Negative Reactions to Mistakes with Self-doubt. This means that the one-hundred and one participants in this cluster have a positive self-concept (e.g. high self-esteem, no or minimal gap between aimed and perceived performance skills), have more positive thoughts about their skills and preparedness (do not experience negative thoughts) prior to and during performances, have less or no problems with physical and attentional disruptions and the quality of their performances is not negatively affected, and are generally satisfied with their achievements and are more confident performers than musicians in the first two clusters.

6.6.2.3 Confirming the differences between participants' profiles according to the number of positive and negative experiences with teachers and their outcomes

To examine whether the number of positive/negative experiences with teachers and the number of positive/negative outcomes from teacher experiences differ across the clusters, multivariate analyses of variance (MANOVA) with repeated contrasts were conducted. The cluster number of the three clusters of negative (Cluster 1), moderately negative (Cluster 2) and positive profiles (Cluster 3) were entered as independent variables into the MANOVA, and the Number of Positive Teacher Experiences, and the Number of Negative Teacher Experiences, the Number of Positive Outcomes of Teacher Experiences and the Number of Negative Outcomes of Teacher Experiences were entered as dependent variables. The following subsection presents the results of the procedure.

Table 24. Significant Univariate Effects on the different participants' profiles related to experiences with their teachers

Dependent Variable	Cluster	Cluster profiles	Mean	SD	Mean	SD
			original score	original score	log10 score	log10 score
Number of positive teacher experiences ^a	1	Negative	5.16	3.02		
	2	Moderately negative	5.13	2.90		
	3	Positive	5.99	2.84		
Number of negative teacher experiences	1	Negative	3.46	3.17	.53	.34
	2	Moderately negative	2.77	2.99	.44	.35
	3	Positive	1.48	2.14	.28	.30
Number of positive outcomes of teacher experiences	1	Negative	2.70	3.28	.42	.37
	2	Moderately negative	3.67	3.34	.53	.38
	3	Positive	5.99	4.23	.73	.36
Number of negative outcomes of teacher experiences	1	Negative	5.70	3.70	.74	.30
	2	Moderately negative	4.03	3.15	.61	.31
	3	Positive	1.89	2.19	.36	.28

Note. N = 233. The emerged clusters are based on participants' self-concept, MPA and perfectionism factor scores;

^a The variables of the Number of positive teacher experiences were not transformed.

The results of MANOVA revealed significant differences among the three clusters with a significant multivariate effect on the number of positive and negative teacher experiences and their outcomes as a whole (Wilk's Lambda = .75, $F(8,454) = 8.90$, $p < .001$; $\eta^2 = .14$). In addition, the assumptions of normality and homogeneity of variance-covariance matrices (Box M = 17.47; $F = .85$, $p > .05$) were observed to be satisfactory, and the non-significant Levene's test results suggest that the variances are roughly equal across the clusters with regard to teacher experiences. Because the data

for the latter three variables were skewed, the numerically transformed (log10) values were entered into the MANOVA. Univariate mean difference results are displayed in Table 24.

6.6.2.4 Exploring the most influential positive and negative experiences with teachers

Based on previous research results conducted on autonomy support (Bonneville-Roussy et al., 2013; Reeve, 2009), the situations referring to the experiences with teachers were grouped into three categories of behaviours when teachers (a) encourage and provide choices and acknowledge the student's point of view, (b) clarify the music learning structure to the student, and (c) provide rationale by explaining why some tasks are important. With regard to the negative experiences, these attitudes were considered as teachers' attitudes lacked autonomy supportive styles. Following this categorisation, the positive teacher experiences were grouped into three categories of autonomy support:

I. POSITIVE EXPERIENCES WITH TEACHERS

Teacher taking the students' perspective and provide choice, encourage and acknowledge students' point of view

First, about twice as many musicians reported that "I felt that my teacher left enough room for my personality" in the positive profiles cluster (68.3% of Cluster 3) than in the negative profiles cluster (37.8% of Cluster 1). Interestingly, a similar proportion of musicians perceived the "I felt that my teacher was respectful, connecting and supportive towards me" (in the negative profiles cluster 70.3% and in the positive

profiles cluster 71.3%) but in the moderately negative profiles cluster, only 55.8% of musicians reported that they sense their teacher to be autonomy supportive. Finally, the “My teacher and me easily agreed about what and how to do (e.g. musical interpretation, studies, technique)” situation was less frequently reported in the negative profiles cluster (40.5% of Cluster 1) than in the positive profiles cluster (48.5% of Cluster 3).

Teacher clarifying the music learning structure to the student and provide rationale why some tasks are important

More musicians reported in the positive profiles cluster (52.5 % of Cluster 3) than in the negative profiles cluster (37.8% of Cluster 1) that they experienced “My teacher taught me how to act professionally in the musical world.” The situation of “My teacher provided me plenty of demonstration about how to play a piece” was reported by musicians of the negative profiles cluster (48.6% of Cluster 1) to a smaller degree than by musicians having positive profiles (60.4% of the Cluster 1). Similar results emerged with regard to the situation of “My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it”, and the moderately negative profiles cluster reported that 36.8% encountered this situation with their teacher, which is a similar proportion to the 44.6% in the positive profiles cluster. Finally, the situation of “My teacher acted as a guide/mentor” was reported by a smaller proportion of musicians in the moderately negative profiles cluster (65.3% of Cluster 1) than by the musicians in the positive profiles cluster (79.2% of Cluster 3).

II. NEGATIVE EXPERIENCES WITH TEACHERS

Following the guidance of autonomy support research, the negative experiences with teachers were grouped into three categories.

Teacher failing to take the students' perspective and providing choice

First, the “I felt that the hard work and effort that I invested into practising wasn't acknowledged” which was reported three times more frequently (29.7%) in the negative profiles cluster (Cluster 1) than in the positive profiles cluster (9.9% of Cluster 1). There was a similar tendency about the situation of “My teacher always focused more on problems instead of solving those problems in my playing”, such that 27% of the negative profiles cluster (Cluster 1), and 9.9% of the positive profiles cluster (Cluster 1) reported that they encountered this situation with their teacher. Also, very similar results emerged with regard to the situation “I think our personalities had a mismatch”, such that 32.4% of the negative profiles cluster (Cluster 1), and 10.9% of the positive profiles cluster (Cluster 1) said that they sensed their teacher's personality as being different to theirs.

Teachers not clarifying the music learning structure to the student

The experience “My teacher emphasized the importance of practising long hours but I didn't get detailed information about how to practise” was nearly three times more (27%) frequently reported in the negative profiles cluster than in the positive profiles cluster (10.9%), and about the same proportion was observed in the “My teacher couldn't explain clearly what (s)he wanted” type of experience.

Table 25. Differences in the number of teacher experiences among participant profiles in Phase 2

Type of positive experience	Cluster profile	Frequency	%		Type of negative experience	Cluster profile	Frequency	%
I felt that my teacher was committed to me and to teaching.	Negative	28	75.7		I felt that the hard work and effort that I invested into practising wasn't acknowledged.	Negative	11	29.7
	Moderately negative	69	72.6			Moderately negative	22	23.2
	Positive	83	82.2			Positive	10	9.9
My teacher acted as a guide/mentor.	Negative	27	73.0		I received much more criticism than praise about how I played.	Negative	14	37.8
	Moderately negative	62	65.3			Moderately negative	29	30.5
	Positive	80	79.2			Positive	25	24.8
My teacher taught me how to act professionally in the musical world.	Negative	14	37.8		My teacher emphasized to practise long hours but I didn't get detailed information about how to practise.	Negative	10	27.0
	Moderately negative	43	45.3			Moderately negative	21	22.1
	Positive	53	52.5			Positive	11	10.9
My teacher and me easily agreed about what and how to do.	Negative	15	40.5		My teacher couldn't explain clearly what (s)he wanted.	Negative	10	27.0
	Moderately negative	46	48.4			Moderately negative	26	27.4
	Positive	49	48.5			Positive	11	10.9
My teacher was realistic about my musical talent.	Negative	23	62.2		My teacher didn't show a real interest in my musical development.	Negative	5	13.5
	Moderately negative	52	54.7			Moderately negative	14	14.7
	Positive	52	51.5			Positive	6	5.9
I felt that my teacher was respectful, connecting and supportive towards me.	Negative	26	70.3		My teacher always focused more on problems instead of solving those problems in my playing.	Negative	10	27.0
	Moderately negative	53	55.8			Moderately negative	21	22.1
	Positive	72	71.3			Positive	10	9.9

My teacher provided me plenty of demonstration about how to play a piece.	Negative	18	48.6	My teacher didn't tell me what to concentrate on during playing.	Negative	11	29.7
	Moderately negative	52	54.7		Moderately negative	25	26.3
	Positive	61	60.4		Positive	15	14.9
My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it.	Negative	15	40.5	My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult.	Negative	12	32.4
	Moderately negative	35	36.8		Moderately negative	17	17.9
	Positive	45	44.6		Positive	10	9.9
My teacher showed me what and how to focus on whilst playing during practising and on stage as well.	Negative	11	29.7	My teacher didn't teach me how to memorize or interpret a piece.	Negative	13	35.1
	Moderately negative	29	30.5		Moderately negative	27	28.4
	Positive	42	41.6		Positive	17	16.8
I felt that my teacher left enough room for my personality.	Negative	14	37.8	I couldn't express my interests freely and I had to follow exactly what my teacher said.	Negative	9	24.3
	Moderately negative	46	48.4		Moderately negative	21	22.1
	Positive	69	68.3		Positive	13	12.9
				My teacher was inconsistent in her/his way of teaching.	Negative	11	29.7
					Moderately negative	17	17.9
					Positive	10	9.9
				I think our personalities had a mismatch.	Negative	12	32.4
					Moderately negative	23	24.2
					Positive	11	10.9

Note. N (total) = 233. Cluster profile: Negative (N = 37); Moderately negative (N = 95); Positive (N = 101). Experiences with teachers of significant frequency differences across the clusters are shown in bold.

Also, the “My teacher was inconsistent in her/his way of teaching” experience was reported by three times more participants in the negative profiles cluster (29.7%) than in the cluster grouping participants with positive profiles (9.9%). Further, more than twice as many musicians in the negative profile cluster (35.1%) reported that “My teacher didn't teach me how to memorize or interpret a piece” than in the positive profile cluster (16.8%). A similar result was observed about the “My teacher didn't tell me what to concentrate on during playing”, in that in the negative profiles cluster 29.7% reported encountering this experience as opposed to those in the positive profile cluster (14.9%).

Teachers not providing rationale

One experience was grouped into this category, namely the “My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult”. This negative experience was perceived with major differences across the three clusters. While 32.4% of the participants in the negative profiles cluster reported encountering this experience, this proportion was much smaller in the positive profile cluster (9.9%). This means that over three times more musicians with negative profiles (negative self-concept, high perfectionism and MPA) experienced that their teachers did not provide rationales than musicians with positive profiles.

Table 25 presents the frequency counts of the teacher experiences across the three clusters (musicians having negative, moderately negative and positive profiles). Certain sections are displayed in bold that aim to highlight those experiences with the teachers for which the ratio was found significantly different across the three clusters.

This is further detailed in the Discussion (see Chapter 8, Section 8.4.2). In general, the differences were bigger than those concerning the positive teacher experiences. As can be seen in the second section of the table, there were differences across the three clusters in nine types of negative experiences with teachers.

Summary. This chapter focused on the results of the quantitative study (Phase 2) of the current research. The first part of the chapter presented the emergent factors that derived from the exploratory factor analysis, and this was followed by the results of the correlation analysis among all the emergent factors. The main part of the chapter consisted three main sections that focused on answering the three research questions on which Phase 2 was based. Table 26 summarises the results together with the research questions, hypotheses, predictor and outcome constructs that were used in the main analyses.

As can be seen in Table 26, Hypothesis 1, that having positive self-concept can add to experiencing low music performance anxiety, was confirmed. In addition, when the four elements of self-concept were considered separately, it was found that musical self-esteem was less important than personal self-esteem, and the participants' musical self-image as a performer and the satisfaction with this image had a more important role in musicians' music performance anxiety.

Hypothesis 2, that having positive self-concept is associated with lower levels of the unhealthy forms of perfectionism, was also confirmed. In more detail, positive self-concept was strongly associated with lower levels of Negative Reactions to Mistakes

with Self-doubt and higher levels of Satisfaction with Achievement with Self-confidence. However, self-concept had a much smaller influence on the musicians' Fear of Negative Evaluation, and had no impact at all on their perfectionistic aspirations in practising and performance.

Hypothesis 3, that Perfectionistic Aspirations in Performance (PAPE) and Perfectionistic Aspirations in Practising (PAPR) do not affect musicians' MPA levels was partly confirmed. The analysis confirmed that in fact, PAPE is an independent factor which does not influence the Negative Cognitions, nor the Anxiety Sensitivity types of MPA. However, PAPR were found to have a small impact on the participants' levels of Negative Cognitions in MPA in a way that when aspirations to be perfect during practising are low, participants may experience more negative cognitions prior to or during their performances.

Hypothesis 4, that the unhealthy forms of perfectionism affect musicians' MPA levels, were also partly confirmed. The analyses revealed that Negative Cognitions in MPA are affected by all three maladaptive traits of perfectionism (Negative Reactions to Mistakes, Fear of Negative Evaluation, and low Satisfaction with Achievement with Self-confidence), but Anxiety Sensitivity, the second factor in MPA, was found to be independent of the Fear of Negative Evaluation.

Hypothesis 5, that the perceived controlling and low autonomy supportive behaviours of parents adds to developing a negative Self-concept, and increases maladaptive perfectionism and music performance anxiety were partly confirmed. Specifically, parents' autonomy support was found influential only on the factors of Negative

Reactions to Mistakes with Self-doubt and Fear of Negative Evaluation. Parents' general anxiety levels (Generational Transmission of Anxiety) perceived by the participants was found to influence all assumed factors with the exception of Fear of Negative Evaluation. Further, the perceived psychological control of parents was found to increase participants' levels in two maladaptive perfectionism dimensions (Negative Reactions to Mistakes with Self-doubt, Fear of Negative Evaluation), and their perfectionistic aspirations, both in practising and performance. The impact of Perceived Parental Psychological Control should receive extra attention since it was the only factor which had a significant influence predicting the two adaptive perfectionism dimensions (Perfectionistic Aspirations in Performance, Perfectionistic Aspirations in Practising) as they were found to be independent outcome constructs in other analyses. Finally, it was unexpected that the perceived levels of parental autonomy support were found to have no significant influence on participants' Self-concept, MPA and perfectionism levels.

Hypothesis 6, that positive experiences with instrumental teachers potentially increase musicians' positive Self-concept, and decrease their maladaptive perfectionism and MPA levels, was confirmed. Significant differences about the specific experiences with teachers were found between participants with negative, moderately negative and positive profiles based on their self-concept, and levels of MPA and perfectionism. Further, some experiences of situations were found to be more important than others, namely that teachers' autonomy supportive behaviours of providing structure and taking the student's perspective distinguished the differences between positive and negative participant profiles.

Table 26. Results, research questions, hypotheses, predictor and outcome constructs used in Phase 2

Research questions		Assumptions		Predictors	Outcomes		
Q1	What role does self-concept play in musicians' perfectionism and music performance anxiety?	H1	Negative self-concept can add to experiencing higher levels of MPA, and musicians with positive self-concept potentially experience lower levels of MPA.	Self-concept	Self-concept highly affects MPA: if self-concept is positive, Negative Cognitions and Anxiety Sensitivity levels are low		
		H2	Negative self-concept has a strong effect on the maladaptive traits of musicians' perfectionism.	Self-concept	Self-concept highly affects perfectionism: as self-concept increases, NRSD decrease & SASC increase	Self-concept has a minor impact on the FNE: as self-concept increases FNE might decrease	PAPR and PAPE are not affected by self-concept
Q2	In what way does musicians' perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?	H3	High personal standards (perfectionistic aspirations) are independent from music performance anxiety.	Perfectionistic Aspirations in Performance (PAPE)	PAPE do not affect musicians' MPA (Negative Cognitions & Anxiety Sensitivity)		
				Perfectionistic Aspirations in Practising (PAPR)	PAPR slightly affect musicians' Negative Cognitions: if PAPR are low, Negative Cognitions might increase prior to or during performance	PAPR do not affect musicians' Anxiety Sensitivity	
		H4	Maladaptive perfectionism dimensions have stronger effects on both forms of MPA than adaptive perfectionism (perfectionistic aspirations).	Negative reactions to mistakes with self-doubt (NRSD)	Maladaptive perfectionism highly affects MPA: when NRSD & FNE are high and SASC are low, Negative Cognitions are high	Maladaptive perfectionism highly affects MPA: when NRSD are high and SASC are low, Anxiety Sensitivity is high; FNE does not affect Anxiety Sensitivity	
				Fear of negative evaluation (FNE)			
				Satisfaction with achievement with self-confidence (SASC)			

Q3	Which factors of experiences with parents and teachers play a role in musicians' self-concept, perfectionism and music performance anxiety?	H5	Life situations with parents potentially contribute to musicians' increased levels of maladaptive perfectionism, MPA and negative self-concept, when anxiety of parents and the environment is perceived as controlling (e.g. lack of empathy and autonomy support).	Perceived Parental Autonomy Support	Autonomy Support reduced participants' NRSD and FNE levels	
				Generational Transmission of Anxiety (GTA)	GTA contributed to participants' negative self-concept, high MPA (both types), and high NRSD & low SASC levels	
				Perceived Parental Psychological Control	PC increased participants' NRSD, PAPE, FNE & PAPR levels	
				Parental Empathy (PE)	No effect	
		H6	Positive experiences with instrumental teachers potentially increase musicians' positive self-concept, and decrease their maladaptive perfectionism and MPA levels, whereas negative experiences increase maladaptive perfectionism and MPA levels, and lead to the development of a negative self-concept.	POSITIVE EXPERIENCES: 1) I felt that my teacher was respectful, connecting and supportive towards me. 2) I felt that my teacher left enough room for my personality. 3) My teacher taught me how to act professionally in the musical world.	Students' perspective was taken by the teacher	These are the most frequently reported and the most influential positive and negative experiences with teachers that occurred differently for (a) participants who had negative self-concept , high MPA (Negative Cognitions, Anxiety Sensitivity), and high maladaptive perfectionism levels (high in Negative Reactions to Mistakes with Self-doubt, high levels of Fear of Negative Evaluation, and low levels of Satisfaction with Achievement with Self-confidence); and for (b) participants who had positive self-concept , low MPA (Negative Cognitions, Anxiety Sensitivity), and demonstrated healthy forms of perfectionism (low levels of Negative Reactions to Mistakes with Self-doubt, low levels of Fear of Negative Evaluation, and high levels of Satisfaction with Achievement with Self-confidence).
					Students received details for structure	
				NEGATIVE EXPERIENCES: 1) My teacher didn't teach me how to memorize or interpret a piece. 2) My teacher didn't tell me what to concentrate on during playing. 3) My teacher couldn't explain clearly what (s)he wanted.	Students did not receive structure at lessons	

To sum up, this chapter focused on the questionnaire study of the research, and found some expected as well as some novel findings with regard to the research questions. The following chapter reports the results of the interview study (Phase 3) and provides details of the personal accounts of seven participants who took part in the questionnaire study (Phase 2) of which details were presented in the current chapter.

CHAPTER 7:

Findings of the follow-up interview study (Phase 3)

Overview.

This chapter presents the accounts of seven participants who volunteered to be interviewed after completing the questionnaire study in the quantitative phase (Phase 2) of the research. The chapter is structured into four main sections. Section 7.1 states the specific aims of this phase. Section 7.2 presents the emergent results related to the participants' self-views and thinking styles, and their approaches to perfectionism and perfection in music performance, including performance anxiety. Section 7.3 focuses on the participants' social experiences, in which the recalled memories about their parents are summarised, and presents participants' accounts about their teachers' and the perceived levels of their influence. Finally, Section 7.4 sums up the emergent findings with explanations about the possible impact of the differences among the participants.

7.1 Aims of the follow-up interviews

The previous chapter presented quantitative research about the interrelationships between self-concept, perfectionism and MPA. However, the statistical data have not provided background information about the aetiology of perfectionism and MPA that potentially derives from musicians' experiences with their parents and teachers. Therefore, to further understand the origin and construct of classically trained musicians' self-concept, perfectionism and MPA, the aim of Phase 3 was to gain

qualitative data via conducting in-depth phenomenologically oriented interviews about participants' self-perceptions of their personal and professional selves, perfectionism and levels of MPA, and experiences with their parents and teachers.

Specifically, the Phase 3 interview study had three aims:

- Aim 1: to uncover differences in the participants' self-views and thinking styles that may distinguish between positive and negative affect in their musical practice (including perfectionism and music performance anxiety);
- Aim 2: to determine differences in the way participants' perfectionism influences their musical practice (including music performance anxiety);
- Aim 3: to reveal the differences in participants' experiences with their parents and teachers that influenced their self-concept, perfectionism and music performance anxiety (e.g. differences between the types of life events and situations that may explain the different levels of participants' self-concept, perfectionism and music performance).

Details of the method, including the theoretical stance, recruitment of participants and data collection procedures, methods of data analysis are presented in Chapter 4 (Section 4.5). As a sample interview in Phase 3, the full transcript of David's interview is available in Appendix J. The aims of the study (to explore in detail what life experiences, personal beliefs and mental strategies lay behind the scores the participants obtained in the questionnaire) justified the method of analysis. Thus, it sought direct indications for cognitive and emotional patterns, and social-interpersonal features that are distinguishable with regard to participants' self-concept, MPA, and

perfectionism that influenced their musical practices. In addition, these observations were compared to the participants' questionnaire results in Phase 2.

Table 27 presents details of the seven participants, which include their ID, pseudonyms, instrument/voice, age, gender, years of professional performing experience, the cluster number they were grouped into and their questionnaire results based on the factor scores of self-concept, Negative Cognitions and Anxiety Sensitivity in MPA, the five perfectionism dimensions of Negative Reactions to Mistakes with Self-doubt, Perfectionistic Aspirations in Performance, Fear of Negative Evaluation, Perfectionistic Aspirations in Practising, and Satisfaction with Achievement with Self-confidence; as well as the four factors about the participants' perception of Parental Autonomy Support, Generational Transmission of Anxiety, Perceived Parental Psychological Control and Parental Empathy.

The following sections introduce the personal stories of the seven musicians that are summaries of the individually conducted in-depth interviews, provided with several verbatim quotes for each participant.

7.2 Findings regarding self-views, perfectionism and MPA (Aim 1 & 2)

This section details the findings regarding the first two aims of the follow-up interview study: to uncover differences in the participants' self-views and thinking styles that may distinguish between positive and negative affect in their musical practice (Aim 1), and to determine differences in the way participants' perfectionism influences their musical practice (Aim 2).

Table 27. Phase 3 participant profiles (based on Phase 2 questionnaire results)

ID	Demographics				Profile		Factor scores											
	Pseudonym	Instrument	Age	Gender	Professional performing experience	Cluster	SC	NC	AS (MPA)	NRSD	PAPE	FNE	PAPR	SASC	AS (P)	GTA	PC	PE
#9	Sylvia	bassoon	26	F	none	Negative	-0.88	0.89	1.45	1.91	1.18	0.34	0.77	-1.54	-2.27	1.28	2.51	-1.55
#87	Amelia	flute	29	F	13 years	Moderately negative	0.29	0.59	0.63	0.48	-0.50	0.86	-0.43	-0.69	0.08	0.13	0.46	0.80
#81	Jessica	flute	31	F	5 years	Positive	0.27	-1.09	-1.33	-0.27	-0.96	1.37	-0.63	0.75	-0.72	0.25	-0.03	-0.35
#224	David	voice	40	M	10 years	Positive	0.06	-0.98	-0.90	-0.80	-0.91	0.32	-1.11	1.13	0.06	-0.75	-0.25	0.17
#110	Margaret	violin	39	F	10 years	Positive	0.99	-0.08	-1.27	-0.67	0.92	2.10	0.76	1.65	0.96	1.11	1.55	0.99
#82	James	lute	34	M	15 years	Positive	1.04	-1.01	-0.84	-0.81	-0.58	-1.08	-0.16	1.34	0.21	-1.42	-1.12	0.01
#247	Chris	voice	31	M	21 years	Positive	1.26	-1.63	-2.12	-1.08	1.11	-1.28	1.45	1.94	0.69	-0.24	-1.17	0.82

Note. F = female; M = male. SC = Self-concept; Music performance anxiety factors: NC = Negative Cognitions, AS = Anxiety Sensitivity; Perfectionism factors: NRSD = Negative Reactions to Mistakes with Self-doubt, PAPE = Perfectionistic Aspiration in Performance, FNE = Fear of Negative Evaluation, PAPR = Perfectionistic Aspirations in Practising, SASC = Satisfaction with Achievement with Self-confidence; Parental experiences factors: AS (P) = Autonomy Support, GTA = Generational Transmission of Anxiety, PC = Parental Control, PE = Parental Empathy. Cluster membership is based on participants' factor scores of SC, NC, AS (MPA), NRSD, FNE & SASC.

Sylvia. As seen in Table 27, Sylvia (bassoon, 26) is the youngest among the interviewees, and the only one who as yet has no professional performing experience, scored the lowest on self-concept. Currently, she studies bassoon part-time at a UK conservatoire. After having a six-year break from playing the bassoon, she decided to study again because she missed the orchestral playing and the feeling of being connected to music. She performed with several amateur orchestras and played other instruments in the pop music field. Sylvia believes that studying at a specialist course will ‘hammer the skills into her’ and one day she might be good enough to become a professional musician, which she finds very appealing. Her survey results also indicated that she suffers from severe MPA. This information was extended in her interview, showing that her MPA is very high mostly in solo performances. Further, Table 27 reveals that she scored the highest on the factors of perfectionistic aspirations in performance and the Negative Reactions to Mistakes with Self-doubt, and the lowest on the Satisfaction with Achievement with Self-confidence. In the interview, she highlighted that she always disappoints herself when she does not live up to her expectations in the performance. Her frustration, on one hand, is understandable since she is not yet a highly skilled musician but she has very high performance expectations of herself. In contrast, the other participants’ aims to achieve perfection in performance are much lower, even though they are more accomplished musicians. However, Sylvia is aware that she has problems with her technique playing the bassoon, and she sees herself as a “*work in progress*” and an “*average musician nowhere near professional level*”. To fund her studies, she has to work part-time and this way she has less time to practise than her peers at school. Perfection for Sylvia means that a piece has to be performed with high technical accuracy and conveying the composer’s emotions to tell the story of the piece which, she believes, helps in getting the audience connected.

She thinks that achieving perfection in music is difficult, which keeps her motivated to improve by not being able to do anything perfect. However, this view contradicts another belief of hers - that if a piece had reached the appropriate level of perfection, there was no meaning and need to perform it again. This way, she finds beauty in her journey towards trying to reach perfection but, at the same time, she dislikes imperfect performances. To prevent MPA, she tries to prepare well but the critical voice of her mind always says that her playing is not perfect. So, Sylvia is overly critical about her solo performances, and after each solo she always gets the feeling of dissatisfaction:

“I don't think I've ever done a perfect performance because I always come away thinking I could have done this better ... I think that it's very difficult for anyone, but especially for myself to consider anything I do to be perfect. I feel that there is a beauty in not being able to do anything that is perfect because if you'd do something that's perfect this would mean that you don't need to do it again ... I mean I find it difficult to enjoy things when I know they can be better but I think that there is a beauty in the journey to try to reach perfection. I wish I could enjoy that a bit more. I don't seem to be quite able to do that.”

Sylvia's struggle of not being able to perform up to her standards creates the aim for achieving very high-level performances which creates pressure for her, and she becomes anxious and fearful for not being able to achieve her standard. Experiencing MPA makes her feel frustrated and angry about herself, and she tries not to take notice of her anxiety symptoms but usually with no or little success. As an outcome, she becomes emotionally low. She is less anxious in her practise room where she is not thinking of what people would think of her playing. She is aware that if she thinks of the audience's opinion before getting on stage, that fills her with anxiety and worry because she feels unable to give a great performance. More generally, she feels anxious

and insecure, and she is negative towards herself and has low self-esteem. Despite her severe MPA, music and music performance are very important to her in that she kept using it as a form of therapy to escape reality when she was verbally bullied in her teenage years. Satisfaction for her means that she can improve upon her previous performances, and a real achievement would be for her to get a music degree, play in a professional setting and reach a point when she is not nervous. Sylvia's account suggests that lack of good performance technique, general anxiety and low self-esteem creates MPA which is exacerbated by a conscious fight against the symptoms of MPA, and ends in a low emotional state. Also, her story highlights that considering others (e.g. opinion, skills) results in MPA and not being able to do one's best. The fact that she is never satisfied with her performances, and that she creates a negative inner dialogue and contradictory ideas about reaching perfection makes her generate unclear goals. Sylvia's sensitivity, in that she uses music as a tool for healing and self-comfort, can explain why she has quite a strong emotional approach towards music performance which makes her, as a performer, more vulnerable to anxiety.

Amelia. As can be seen in Table 27, Amelia (flute, 29) is a flautist with thirteen years of performing experience, and currently she is studying music pedagogy. Although her profile was clustered into the moderately negative cluster, she has an average self-concept that is much stronger than Sylvia's. In her interview, Amelia expressed herself as a confident and experienced professional musician who has freedom because she likes to realise her ideas and dislikes taking on others' suggestions that might differ from her own. She claims that, when she communicates her musical ideas in her performances, her identity must be explicit because it is what distinguishes her from

other musicians. As seen in Table 27, Amelia's MPA scores were high in the survey, which became more specific in Amelia's interview. It is also seen in Table 27 that Sylvia and Amelia scored higher on the perfectionism dimensions of Negative Reactions to Mistakes with Self-doubt and lower on the Satisfaction with Achievement with Self-confidence than others. However, Amelia's Fear of Negative Evaluation level is higher than those of Sylvia and David. This suggests that this perfectionism dimension may not play a major role in their experiences with MPA. Amelia, in her interview, explained that she considers herself an over-analytical perfectionist who does not stop preparing a performance piece until it is perfected exactly in the way she imagined. As she said, she wants to play everything well from the beginning, and she feels great when the practice session goes according to her expectations. Amelia mostly but not always experiences MPA. She feels the need to prepare everything exactly as she originally imagined it, and she sticks to that on stage. So, to prevent feeling anxious at her performances, she has to prepare the piece very well as she prefers 'everything to be in place' before getting on stage. Amelia thinks that focusing on the right thing is the key to reduce her anxiety and enhance the performance. Particularly, she can get anxious when she is thinking about what the audience expects from her. Because Amelia thinks that musicians always have something to learn she would never see herself as a master of performance, for example she never would rate herself 10 of 10. She calls it realism even though she is aware that she can be at level 10 in the eyes of others.

"What's funny when people or my teacher tells me it was a 10, I had the other impression that it was less. So, it's hard to be objective about myself. I am more subjective let's say and I am always on the negative side as is never good enough."

Because she is very critical with her own playing, she would never acknowledge that her preparation level is good enough, which would mean that she could stop the preparation process, but she always carries on until the last minute before the performance. In the last twelve months, however, she discovered that over-practising is harmful for her and she radically reduced the time to one hour per day to prepare a piece in one week, and in the remaining time she would do other activities outside music which helps her to occupy her mind and not to get bored but keep herself interested in the performance piece. At the same time, she learned to recognise those times when she is too tired or stressed to practise; and in such cases, she is practising mentally which helps her not to feel guilty for not practising. Further, when Amelia performs, she tends to do for her own pleasure:

“... Many people say that they play for the public, to make people happy. I am a bit different, maybe not selfish but I play more for myself and to know that it's nice. Also, I play for the public but I don't know them in person but I believe that that if I am convinced my performance was good then they'll like it too”

which suggests she highly focuses on herself. Amelia's account adds to a further understanding about the causative factors of MPA that rigidity about musical ideas to achieve the ideal or perfect performance, and over-thinking in solitude and excluding others' influence from the process can lead to the experience of MPA.

Jessica. Jessica (flute, 31) is also a flautist with five years of professional performing experience. She is a full-time orchestra player but, to gain personal contact with the audience, she regularly organises events where she can perform as a soloist. In terms

of self-concept, as seen in Table 27, she scored about the same level as Amelia, but for her other questionnaire results, Jessica's profile clustered into the positive profiles. For instance, her survey result on the Fear of Negative Evaluation is, however, higher than those of Sylvia and Amelia. Regarding this, Jessica explained that she sometimes perceives her colleagues very critically, and that they are perfectionist themselves and expect perfection from others too. When she is criticised without any reason, she feels annoyed and being treated with disrespect. Jessica makes a clear distinction between her identity in the roles of preparing/practising and performing a piece. For her, practising is hard work where she holds clear goals for achieving perfection, which involves respecting everything that is written in the score, and that if she is able to follow this, she will not make a mistake. During practising, Jessica feels that she is searching, exploring the possibilities of the piece, and pushing her boundaries. For this reason, she finds this aspect of being a musician challenging and less enjoyable. She keeps improving a piece by the performance date, so that the process of mastering depends on the available time but because Jessica bears in mind the quality of the piece can be further improved for the upcoming performances; she knows she had done everything she could to prepare the best possible way which makes her feel relaxed before she gets on stage. This approach may explain her questionnaire results (see Table 27) in Perfectionistic Aspirations in Practising, which is the lowest among the seven interviewed musicians, and this somehow contradicts her view about aiming for perfection that she shared in the interview. Also, Jessica thinks that perfection does not exist in public music performance. Instead, she considers performing as a spontaneous act that inspires her to give away her gift that she has prepared for the audience, which is a great pleasure for her. For its spontaneity, the performance cannot be fully predetermined, so it cannot be perfect. Instead of perfection, the goal is to

make people happy with the performance, so she looks for beauty, harmony and inspiration. As can be seen in Table 27 and as she confirmed in her interview, Jessica never experiences MPA during performances but usually about two to four weeks before the concert she worries a lot about the possibility of getting sick for the day of the event. However, by realising that she will be able to do her best in the case of an illness because she has experience in performing with fever, this helps to regain her confidence. Also, she is aware that factors which are out of her control or with which she has less experience (e.g. talking to the audience at the concert linked with discussions) can cause some anxiety to her. It is noteworthy, that after Margaret, she scored the second highest on the Fear of Negative Evaluation perfectionism dimension, and *“[a]n opinion feels like an appreciation, and it's very important to [her]”*. At the same time, Jessica has clear ideas about the aims and the structure of practising and performance which gives her the necessary awareness and confidence. Jessica's account suggests that understanding the structure and requirements for being a performing artist helps to control musicians' MPA. This can be achieved by aiming for very high standards in practising and letting oneself enjoy the performance. This way the goal of the performance is to give a pleasurable experience to the audience which makes musicians focus on the musical expression instead of wanting to create the perfect musical sound.

David. David (voice, 40) is a solo and choral vocal artist in a professional choir. As seen in Table 27, David's self-concept is the second lowest after Sylvia. Regarding his questionnaire results, in his interview David added:

“I wondered how much my general state of mental health, when I did the questionnaire influenced everything that I answered because it’s a momentary thing, isn’t it?”

that may explain his average score on self-concept. David’s prime enjoyment and motivation of singing is the physicality of ‘doing it’ to have his own connection with the music and being part of a musical unity with others. When he was a teenager, he was mostly interested in the social aspect of music making, and he was motivated to give good performances only to please his teachers or the conductor. As an adult, he takes ownership of his performances as he has his own goals and standards. Being on stage, for David, can be overwhelming, which is also seen from his Anxiety Sensitivity questionnaire results (see Table 27). For this reason, he believes that performers have to develop their artistic freedom which they can achieve by getting accustomed to the performing experience. David feels more responsible as a solo vocal artist than working in chorus roles. This is because he feels more exposed to the audience, and a solo performance role requires his uninterrupted concentration to maintain a high standard. Perfection for David is feeling comfortable with his skills on the performance day and this feeling increases when he attributes higher importance to a particular performance. Similar to Jessica, David’s survey results indicate that his Perfectionistic Aspirations in Practising are low which can conflict with his need to feel prepared which, as he said, is part of his identity. David learned from his own experience that, in the past, his anxiety originated from being under-prepared. Because he does not like to feel anxious, he prevents MPA by preparing very well for the performance, both technically and mentally. For him perfection means the feeling of comfort and confidence before he gets on stage when a minor level of nervousness is necessary that helps his concentration ability. To cope with nerves, he always aims to prepare

carefully: that makes him comfortable about the performance situation as he knows that tension would stop him to perform up to his standards as it takes away the resonance of his voice. Before getting on stage, he installs lonely mental preparation sessions. He believes that to have jittery legs is a sign of optimal level of tension that gives him the right amount of focus to perform up to his standards, and he sees anxiety and tension as reciprocal mental states: one generating or exacerbating the other. He knows that small, non-fatal mistakes have a positive effect on him because if they occur, they make him more alert to focus better and keep order in his thinking. Therefore, for him to assume that the performance is going well is the most dangerous act on stage because that can be followed by a serious mistake. After the performance, it takes David about two weeks to evaluate his performance objectively. In the first days, he is always too critical about it and later he is able to see that realistically it was a very good performance. This realisation helps him to stop dwelling on the small mistakes and to turn them into useful information that contributes to giving an improved performance in the future. This is how David see his performances when he was younger:

“When you are young it's all just flying past to you; you don't have a chance to stop to think about it, it just happens and you might not be so reactive and you might not be actually be in a state where you can respond to what's happening around you and perform well. It's just kind of happened on auto-pilot because that's the way you've been trained. So, when you lose that, you've got to replace it with some sort of control ... Years ago I had occasional shockers where it seemed that I can't do anything right, and then these times you just want to climb into a hole on the stage. Often, I would know the music very well but because I'm not in the right kind of mind-set, but normally there is a reason and you've just get over it.”

Overall, satisfaction partly comes from him as well as feedback from people who aren't stakeholders in his life but whose opinion is significantly important to him:

“if a singer who you don't know very well or a violinist, that you are in the queue in the toilets with, says ‘you are sounding great’ or ‘I haven't heard anyone sing that piece like you do’ that is satisfaction!”

Further, as can be seen in Table 27, the information he shared in this respect parallels his high score on the Satisfaction with Achievement with Self-confidence. David's story also highlighted several factors which seem to enhance the musical performance: having ownership of one's performances and established personal standards give the performer a sense of awareness which contributes to the understanding of the requirements and practices of good performances. The feeling of freedom during the act of the performance was also mentioned by David which seems crucial to prevent MPA, and this freedom can be acquired by gaining a reasonable amount of performing experience. Furthermore, his account suggests that having minimal anxiety can keep musicians alert and focused, which enables them to give high quality performances.

Margaret. Margaret (violin, 39) is an orchestral violinist with ten years of professional experience. She considers herself a good violinist for being aware that she can move people by her playing. Her questionnaire results in Table 27 reveal that she has a positive self-concept, though she scored the highest on the Negative Reactions to Mistakes perfectionism trait. From her interview it can be known that at work, Margaret experienced a number of interpersonal issues because she felt the need to win her colleagues' love while she lacked confidence in herself. She claims she got

better in the last five years but she still cares about negative or inconsistent feedback from her peers which makes her socially anxious. Table 27 also reveals that after Chris, Margaret has the second highest score in the Perfectionistic Aspirations in Practising and Performance. However, in her interview she elaborated on how much, as an orchestral player, she considers herself a non-perfectionist, that was not known from her questionnaire results. Margaret believes that her lack of perfectionism in the pit obstructed her to find a secured long-term orchestra position because she ‘faked’ the performance too much when she had to play in difficult operas (e.g. *La Bohème*), which level was not enough for the more experienced colleagues of hers. In the meantime, Margaret is a perfectionist as a solo recitalist because she believes her performance remains eternal if it's recorded and uploaded on the internet. She does not have MPA because she feels safe with the piano accompaniment. Also, she understands that aiming for 80% is more useful in achieving a good performance than aiming for 100%. She believes that this approach reduces the pressure about playing perfectly, and this way she can perform with fewer or no mistakes, as well as giving a musically more attractive performance. Margaret likes to believe that the audience is welcoming and genuinely interested in her, and that makes her enjoy her playing. To fight anxiety, she has to be mentally well-rested and, for this reason, she regularly goes to the forests in the mountains and avoids practising before important performances (e.g. auditions).

As an experienced audition-goer (she passed about fifty auditions), Margaret observed that when she is not desperately longing for an orchestral position, she can naturally remain relaxed which results in a flawless audition, thus winning the orchestral place which she did not want very much. However, when she desires a particular orchestral

position a lot, she feels very anxious during the event; and this usually ends in an unsuccessful audition:

“Once I played an audition for the [name of] orchestra and I really wanted to get in. ... The first round was very good and the second round was also very good, and then only I proceeded to the third round and that's where I started thinking that ‘Oh my God, now this is serious’ and then I spoiled my orchestral excerpts, then I didn’t get the job and this was really sad. You know when you want something to happen so much, you start thinking ... [and] that process ... is very bad whilst playing. I mean that [it’s better] not to think about your performance. You know, when I am playing and I am thinking that this goes really well and I am the best of everyone here and then in the next minute a mistake occurs. So, I try to avoid these kind of thoughts or also thinking about the places where something went wrong. ... Thinking of directly the notes, I can be fine: ‘Now pay attention, you must not rush or you must play down-bow!’ So this is OK but I may not think about how the audition will affect my life or how good or how bad I am ... The thing is that when I get nervous I know that the focus is solely on me.”

So, Margaret’s interview excerpt is a clear indication of how much it is not useful to focus on irrelevant topics or to allow oneself to think negatively during the performing process. She also explained that her problems of her audition anxiety arise from feeling critically evaluated by the audition panel. From Margaret’s account we learned that the performance role can determine perfectionistic strivings, that when playing solos, musicians are more perfectionists than in orchestral/choral performance. However, the lack of perfectionism can negatively affect the musicians' self-concept if it negatively affects their career by not being able to get a permanent position as an orchestral musician. Having low performance standards also heightens one’s fear of negative criticism which is, however, a self-induced problem since the performer does not

prepare her orchestral parts on a regular basis. Further, Margaret's account also highlighted the attributed importance about a performing event, given that when a performance is considered highly important, it is more likely that the performers would experience negative and disturbing thoughts that are related to their personal life. The occurrence of these thoughts cause anxiety, and there is a higher likelihood of making mistakes. Finally, Margaret's account also suggested that aiming to tell a story to the audience and disregarding to achieve a perfect musical sound reduces MPA.

James. James (lute, 34) has been working as a professional Baroque instrumentalist for the last fifteen years. Originally, he trained as a classical guitarist, but he gave up immediately after finished his studies at a prestigious British music academy. As a musician, James always liked to freely express his musical ideas. For instance, he enjoys to experiment with choosing certain techniques for different performance pieces instead of following habits without any circumspection because it gives him awareness and confidence. Regarding this, he feels that Early Music performance gives him the opportunity for self-realization. Table 27 shows that James has the second strongest self-concept. He sees his musical and personal identities as being the same but he enjoys not focusing solely on music since he has a family. James never suffers from MPA but he likes a certain level of excitement and lack of predictability which makes each performance uniquely tailored to a particular audience, and this is perfection for him. He expressed that he gets the most nervous when he practises the most because he builds up unrealistic expectations of himself which is about basing a performance upon a predetermined idea of a particular way of playing. This view may explain why he has low scores on the factors of Perfectionistic Aspirations in

Practising and Performance (see Table 27). On this aspect, James recalled that his performing experience showed him that the less he is able to practise, the more he needs to concentrate during the performance, and that he can be in the moment:

“I remember, shortly after my first son was born, I had a lute solo recital and I don't do many solo recitals, and I think I wasn't able to prepare for the recital ... that particular concert was a turning point in my life because it was that point when I realised that practise didn't necessarily mean that I will play better.”

In these situations, James believes musicians have to trust themselves. Thus, he relies on his basic technique and musicality as it is better to play within the scope of his ability rather than trying to be something more than he really is. For this reason, he claims that at the point of starting to work on a new piece, musicians should have a well-established technique which is the musician's only help that they can rely on, particularly when they are nervous. However, getting nervous for James has a positive effect, and he thinks it has a good effect on him, but only in situations when he is able to keep his instrument in control. James does not believe in musical perfection as a form of peak performance. Instead, perfection for him means when a piece is perfectly embedded or adapted into a particular moment that fits as much as possible to its musical environment, such as a recorded album or a live performance. Therefore, his goal is to make the audience enjoy the music which he does by adapting it to the audience's mood; this also means success for him. The following quote from his interview gives a useful insight into his high level of stage presence:

“[Perfection means] nothing really. Like I said what is the perfect goulash? ... What is a perfect performance? ... I have to give you another example I've recorded a CD with a violinist, and I had to play a solo

piece on it [that] has never been recorded before and it's quite difficult ... And I recorded this piece and I played it in a certain way and I was quite happy with it. Then I didn't play it for six months or so and I played it recently in January... [in] a concert with other musicians with harpsichord and singer and violinist. My solo piece in that concert came after the Cantata which I wasn't playing, it was just harpsichord and voice. And as I was listening to the Cantata, I found it incredibly moving. The singing was amazing, very-very beautiful, very tender and emotional, and it ended in such a way that I found it incredibly difficult then to start my solo piece ... and there was no clapping between the pieces; it was in a church. And so, ...I could almost not bring myself to play the first note: I didn't want to break the move of this Cantata, and I ended up playing the piece in a very-very different way to how I played it before ... You know, it was much slower, much more poetic in a way [and] thoughtful ... And I suppose, after that performance I felt very happy with my playing because I felt it was very in the moment, it was inspired by those particular circumstances in that particular concert. And I still like the way I played it on the recording but yeah, I suppose the idea of perfection for me is very much something you can't bring out: what's perfect in a recording is different in the live performance, and even in a live performance it depends what comes before and after and where and for whom. ”

James believes that the audience feels the performer's excitement and that nobody wants to go to hear something safe and routine, therefore a certain degree of nervousness is necessary which gives a positive feeling to it, unless the performance is crippled. James' account draws attention to the potential benefits of artistic resilience, that being an experimenter during practising sessions and having a mental and artistic flexibility gives awareness, confidence and artistic freedom to the musicians. This means being free of technical limitations which may enable them to have the necessary stage-presence such that they can focus primarily on the

performance as a whole as well as sensing the audience, so that the goal is not achieving a perfect musical sound but something about giving a pleasurable experience to the audience.

Chris. Chris (voice, 31) is a vocalist in an acapella male voice group. Despite his young age, he has twenty-one years of performing experience. He was born and raised in New Zealand, where he received his musical training and gained useful insights about the mental and practical aspects of a professional career in music. As seen in Table 27, Chris scored the most optimal results in the Phase 2 questionnaire. Besides having the highest scores in the Perfectionistic Aspirations in Practising and Performance, he has the longest years of professional performing experience. When Chris was ten, he became a chorister in New Zealand's most prestigious cathedral boys' choir through which he gained an enormous amount of experience in sight reading, quick and focused learning, and performing. After finishing his musical education, his musical identity changed as he no longer felt that he had to make his performance 'work' in order to prove the conductor he can 'do it'. Now he focuses on the higher-level aspects of musicianship, such that he feels a lot of responsibility and he sees himself as an ambassador of a capella music. While Chris holds high personal standards for performing, now he is able to handle perfectionism much better than he did during his teenage years. He finds his boy's perfectionist attitude ridiculous and, by now, he learned to balance out his extremely high perfectionist expectations with a sense of reality and experience that he can 'take the rough with the smooth', especially because the expression conveyed in a performance is beyond technical perfection:

“I used to get really annoyed by myself if something wasn't perfect and I didn't deal with it very well. As a young boy I wasn't mature enough to say ‘Do you know what! Ninety-five per cent of my performance was close to perfect as it needed to be. Just because five per cent wasn't perfect, it doesn't mean that anyone listening didn't think that it [the performance] wasn't really important ... Now looking back, I think that's ridiculous because I'm sure it was excellent, I'm sure it was very good and lots of people said to enjoy it. But you know; now I have the benefit of the experience to know that ‘yeah, it wasn't perfect but it was pretty close and it was excellent and people genuinely appreciated it, they applauded and they even stood up sometimes!’”

So, he believes that as long as people got moved by it, he had done his job which means satisfaction for him. These views are also represented in his questionnaire results, given that he has a very low score at the Fear of Negative Evaluation, the Negative Reactions to Mistakes, and very high score in the Satisfaction with Achievement with Self-confidence perfectionism dimensions (see Table 27). Regarding expectations, Chris thinks that there is a possible link between unrealistic expectations of oneself and the pursuit of perfection. Therefore, he emphasises the importance of having realistic plans because perfectionists get distressed when unforeseen circumstances occur. In contrast, professionals are resilient and are better equipped with dealing with unforeseen difficulties, have realistic expectations of themselves, of others and of the situation. Chris asserts that to achieve something adds to the number of successfully completed plans that builds confidence which in turn makes people to achieve more, and this way, the fear of performance becomes the joy of performance. Chris considers himself realistic, and he is aware that his career will not be hindered by one mistake. He also knows that if his career could be ruined by only one mistake, it is important to be very well-prepared. Chris never experiences MPA which is because he always is

very well-prepared and he focuses on giving a special memory to the audience. Chris distinguishes between nerves of unpreparedness and nerves of excitement. He was terrified to perform only once in his career when he had to step in for his colleague in his group: he had 24 hours to learn a completely new repertoire in a different voice part which made him feel not fully prepared. However, even though he was very nervous and he knows the performance was not perfect, he considers this act as an achievement and a fine performance because the audience loved it. Chris thinks that going on stage with negative thoughts and fears about making a mistake restricts people's ability to perform well, and in case mistakes happen, a much more negative feeling follows the original fear of the anxious musicians. Thus, when he performs, his attention is only at the activity and he is 'in the zone'. He is aware that when it is time to perform, his only responsibility is to concentrate on the performance. He considers this as a skill that develops by experience and keeping this practice helps him to avoid feeling anxious before and during performances. Chris' story highlighted the importance of realistic planning that goals should be easily achievable which, in turn, forms musicians' identity: positively when successful and negatively when there is a sense of failure. Also, his approach reveals that the sense of accomplishment depends on the performers' approach, whether they would focus only on distinct parts of their performance and thus ruminate over the mistakes, or are able to see the performance as a whole act celebrated by the audience. Finally, his account supported the view that was also suggested by the other four non-anxious participants, that not wanting to achieve a perfect musical sound but focusing on the audience helps musicians to avoid negative thoughts and worries which improves their ability to perform at a higher level.

7.3 Findings of interpersonal influences (Aim 3)

Aim 3: Revealing the differences in participants' experiences with their parents and teachers that influenced their self-concept, perfectionism and music performance anxiety (e.g. differences between the types of life events and situations that may explain the different levels of participants' self-concept, perfectionism and music performance).

7.3.1 Experiences with parents

The following subsections present the findings that contributed to the understanding of how the participants' family background and their experiences and relationship with their parents influenced their self-esteem and self-concept, as well as their perfectionism and anxiety in music performance.

As Table 27 reveals, it can be concluded that Sylvia (bassoon) scored the most negative results in the parental factors: the level of Perceived Parental Autonomy Support and the Parental Empathy are extremely low, and the Perceived Parental Psychological Control and Generational Transmission of Anxiety are very high. Without knowing her personal story in detail, this would suggest that her mother as person was anxious that Sylvia could inherit genetically as well as her mother would project her anxiety to Sylvia. Also, her results indicate that Sylvia's mother would have a controlling attitude with very little empathy and freedom provided to her daughter. Sylvia comes from a single-parent family. In her interview she explained that while her mother supported her financially and practically (paying for and driving her to lessons), her mother's attitude regarding her academic results affected her badly: Sylvia's mother did not

accept anything less than 100% which was expressed with negativity and harsh comments:

“I got an A in Music. I was so happy, I was overjoyed, that's all I wanted ... I did okay in the others: I got two B-s, two C-s but in English I got D and ... I wasn't really bothered about anything except Music. But despite doing so well ... she didn't give me any praise for my GCSE results; she just asked 'how is doing English?' and I said 'well, I got a D' ... and she said 'I am ashamed of you!'. And that was all the feedback I only got really ... And I had similar experiences throughout my school years.”

However, Sylvia is aware that her mother had a difficult upbringing and that she had to cope with single motherhood. For these reasons, Sylvia is not angry with her, however, she thinks that her mum had rather a negative impact on the way she feels about herself and her achievements in music and in life. She thinks that her problems with very low self-esteem and being so negative towards herself and the kind of relationship she has with her mother are strongly connected. Sylvia is certain that her mother's social anxiety affected her, especially because, as a person, Sylvia often feels anxious and insecure:

Amelia's (flute) survey results on the parental factors were much more positive than Sylvia's. Amelia's questionnaire results in Table 27 suggest that, even though her parents showed an empathetic attitude, they were less effective in explaining the reasons behind the demands, rules and limits they set for Amelia as she scored about average level in Perceived Parental Autonomy Support but significantly higher in Parental Empathy. She reported her parents to have about an average level of Generational Transmission of Anxiety, but Amelia perceived a much higher level of Perceived Parental Psychological Control. This initial picture was enriched by her

interview. Now we know that Amelia's mum and sister professionally play the piano that she also played for twelve years but she picked up the flute instead in order to have a free access to her own instrument at any time, and to escape her mum's comments when she was practising that Amelia disliked. In the meantime, she feels that her family was supportive and trusting, always giving her the freedom to follow her ideas. However, Amelia never was very open to discuss her problems with her parents in detail as she consciously decided to remain a little distant from them. The following excerpt highlights her views about this:

"...they don't know the situation. It's not the same if I told them about it. I mean they could understand but there is nothing they can do about it, even to give an advice. Usually I don't seek for advice, I like to make decisions on my own",

and this approach by Amelia also suggests how individualistic she is.

Based on Table 27, Jessica's (flute) survey results reveal that regarding autonomy support, she perceived her parents in an opposite direction to Amelia. This way, Jessica scored low on Perceived Parental Autonomy Support and Parental Empathy and average on Perceived Parental Psychological Control which suggest that she felt that her parents did not explain the reasons behind the demands, rules and limits, and that they encouraged her to set perfectionistic performance goals by not being highly empathetic. Jessica, in her interview, elaborated on how much she had a trusting relationship with her parents who supported her in every sense. However, she thinks that she had a disadvantage of not having musical family because she missed the opportunity that her parents, by their experience and networking, would introduce her to the profession.

Following Table 27, David's (voice) questionnaire results about his parents are better than those of the previous participants. We can see that he scored about average values on the Perceived Parental Autonomy Support and Parental Empathy factors, and has low values on the Perceived Parental Psychological Control and Generational Transmission of Anxiety. These results suggest that David perceived his parents as being rather easy and unconcerned, and that probably was projected on him too. In the meanwhile, his scores imply that David did not perceive his parents as highly autonomy supportive. This was further explained in his interview, when he detailed that as a child of non-musician parents, he was expected to have a standard career with a regular income. Thereby, first he pursued a non-musical career. Although his father always tried to express his pride for what he was doing, David was never sure whether his father's appreciation was real or pretended:

"I mean he is supportive of what I do and he likes what I do and he thinks it's great but I still haven't ever seen him delighted by something that I've done. I don't know, I can give you only my impression; maybe he is proud and that I just can't see it."

David always had a constant feeling that his father was not quite interested in his musical activities, and his father's opinion does not influence him. In contrast, his mum expressed her happiness very clearly about his performing career, and for that he feels proud.

A closer look at Table 27 reveals that Margaret (violin) perceived her parents as highly empathetic but, in the same time, highly controlling since her scores on the Perceived Parental Autonomy Support and Parental Empathy are the highest among the seven

interviewed participants. After Sylvia, she scored the second highest on the Perceived Parental Psychological Control. From her interview, it can be known that Margaret is a child of professional musicians. When Margaret was a child, her mother would always accompany her to the lessons to take notes that she could lead Margaret's practising session at their home. Even when Margaret was about 27 years old, her mother acted as a protector, when she studied with a verbally aggressive violin professor at an acknowledged international music institute. She considers her mum as the biggest source of pressure in her musical pursuit. The story Margaret shared in her interview seems to complement the information that is based on her questionnaire results.

As seen in Table 27, James (Baroque lute) attained the lowest values on Generational Transmission of Anxiety factor which means that he perceived his parents as being relaxed and unconcerned in general. While the Perceived Parental Autonomy Support is the third highest, the Parental Empathy factor is only an average value for James, and the Perceived Parental Psychological Control is very low, suggesting that he received rather a satisfactory level of explanations about the reasons behind the demands, rules and limits his parents set for him, and he was not particularly left alone emotionally but his parents did not push him with perfectionistic demands using psychological pressure. In his interview, James revealed that his mum is a violin teacher, and generally his parents always allowed him to follow his interests in music and in his free time. He thinks that it is because they already put their worries into his older sibling's well-being. He remembers only one occasion when his mum had to act with rigour to shock her irresponsible son, who was seventeen at that time and arrived

home late and drunk the night before his regular lesson at a prestigious youth music academy where James had to travel long hours:

“...[At] one o'clock in the morning, and my mum looking at me disapprovingly and say 'Son, you are not getting the most out of the academy!' ... And I still remember this despite I was drunk and not quite with it but that it really shocked me, I suppose, to hear my mum actually saying something like that ... and it worked and I did take it a bit more seriously. But generally, my parents didn't put a pressure on me.”

James considered this incident as a turning point because he understood his mother's argument about taking responsibility for his own acts, which contributed to his personal and musical maturation.

As can be seen in Table 27 that Chris' (voice) scores on Perceived Parental Autonomy Support and Parental Empathy are very high, and Perceived Parental Psychological Control is very low which suggest that his parents provided him logical explanations backed with emotional support to carry out his tasks and they would not imply psychological pressure to be the best or achieve perfection in his pursuits. From his interview it is known that Chris is a child of mature parents who would teach their son the importance of hard work. He knows they did everything to ensure that he could succeed but he always was allowed to live his life:

“They drilled into me the importance of hard work, and you know I was very fortunate that my parents, mum and dad were great supporters. And they were good at ferrying me around. They were the best taxi service in New Zealand that I knew.

His parents gave him the opportunities and support by finding the right people and occasions. Chris is grateful that his parents motivated him to practise and they did this mostly by logical and meaningful reasoning. The next quote from his interview reveals his parent's effective strategy:

“The only driving thing from my mum and dad to nag at me for not doing practise was piano. And I think the turning point was when the piano lessons were funded through the CD that I've made. Then the psychology changed because they said ‘look if you don't want to practise, it's your own money that you are throwing away ... it is if I would go to lessons without practising. And my parents said ‘Look, if you want to turn up to your piano lesson and not practise, that's fine! You'll be disappointed in yourself because you haven't done the practise and your teacher will most probably be disappointed. We won't be disappointed because you are not spending our money any more. You are spending you own money!’ ... From then I was like Oh gosh, that's my money! If I don't practise, I'm throwing away \$30 a week!”

Therefore, until the age of fifteen, he did not like being told to practise but looking back, he thinks he needed to be pushed, and later he became mature enough to understand his parents' demanding behaviour and learned to motivate himself to work accurately. Chris thinks his mother was the real driving force behind his career, in terms of organisation, acting nearly like his manager, doing all the hard work behind the scenes which he was completely unaware of at that time.

The next section focuses on the seven participants' reflections on their experiences with their teachers for which the details are displayed in Table 28.

7.3.2 Experiences with teachers

From Table 28 can be seen that Sylvia had a lot of positive experiences with her teachers and some negative ones. However, a closer look at the table makes it noticeable that she missed out on receiving an autonomy supportive teaching style (e.g. “My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it”, “My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult”) and instruction about the cognitive aspects of musical performance. This information became more valuable when, in her interview, Sylvia admitted she has problems with instrumental technique.

However, Sylvia spoke positively about her teachers. Particularly, her last teacher achieved a positive change for her by making Sylvia realise that it's okay to make small mistakes which lead her to breakthroughs in her playing:

“One of my teachers ... was bored once listening to a note-perfect recital because what she looks for is interpretation and the kind of feel of the piece what people are able to convey ... I learned that it's better to take risks, trying to convey an emotion or trying to do something with the music than just to get all of the notes right. ”

These realisations, in turn, helped Sylvia to see herself more objectively, and for this reason she is a little less anxious.

Table 28. Participants' experiences with their teachers (reported in Phase 2 survey)

Type of experience with teachers		Sylvia	Amelia	Jessica	David	Margaret	James	Chris
Positive experiences	I felt that my teacher was committed to me and to teaching.	x				x		x
	My teacher acted as a guide/mentor.	x		x	x	x		x
	My teacher taught me how to act professionally in the musical world.		x		x	x		x
	My teacher and me easily agreed about what and how to do.	x				x		x
	My teacher was realistic about my musical talent.	x				x		x
	I felt that my teacher was respectful, connecting and supportive towards me.	x				x		x
	My teacher provided me plenty of demonstration about how to play a piece.	x				x		x
	My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it.		x			x		x
	My teacher showed me what and how to focus on whilst playing during practising and on stage as well.		x			x		x
	I felt that my teacher left enough room for my personality.	x				x		x
Negative experiences	I felt that the hard work and effort that I invested into practising wasn't acknowledged.		x					
	I received much more criticism than praise about how I played.		x					
	My teacher emphasized to practise long hours but I didn't get detailed information about how to practise.			x				
	My teacher couldn't explain clearly what (s)he wanted.							
	My teacher didn't show a real interest in my musical development.		x	x				
	My teacher always focused more on problems instead of solving those problems in my playing.							
	My teacher didn't tell me what to concentrate on during playing.			x				
	My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult.	x			x			
	My teacher didn't teach me how to memorize or interpret a piece.							
	I couldn't express my interests freely and I had to follow exactly what my teacher said.	x	x	x				x
	My teacher was inconsistent in her/his way of teaching.		x					
	I think our personalities had a mismatch.							

Further, Table 28 reveals that what Sylvia missed on the list of positive experiences with teachers, Amelia had it. Amelia received quality instruction about instrumental technique and the mental aspects of performing, but she felt that her teachers did not support her emotionally and that her needs as a person were overlooked. Regarding this information, Amelia particularised the issues in her interview about her disillusion with her teachers. Since her musical studies commenced, she changed teachers a number of times. Recently, she also had to change her teacher:

“[W]e had a really bad chemistry. Even from the beginning it was force force push push push. There was no pleasure in it. She didn't inspire me, so then I wasn't interested. She must have sensed it for sure and for this reason she tried harder. It did affect me because I couldn't make any progress, even if I trusted some of the information she had told me. But our relationship wasn't good; it was blocked and I refused to do certain things more and more ... [and] I just wanted to stop as it was too much for me. Progress was like it happened to me but not as much as it could have been.”

Her experience with her teacher made Amelia very anxious at lessons, and she lost her inspiration to improve. However, her worst experience was that she found her teacher's instructions inconsistent which made her confused about what was expected of her, and she did not develop as much as she wanted. Despite they discussed the problems they both sensed the tension between each other, thus she decided to ask to study with another teacher which she found quite traumatising. Amelia noted that she has always found it difficult to follow her teachers' advice when she disagreed with something to even a smallest degree, and that she experienced problems with about half of her teachers. Furthermore, Amelia disagrees with the idea that the students' success is up to how much they practise because she finds the teacher's role crucial.

Based on Jessica's interview, she has mixed memories about her teachers which her questionnaire results also suggested (see Table 28). She feels that, her teachers were neither extremely outstanding nor very bad. She thinks she had very few expectations from her teachers but probably still more than she could receive. Because her parents were not musicians, she wanted to get some extra help from her teachers but she feels that she never received that. However, she liked very much that her last teacher encouraged her to be herself as a musician. The teacher's advice motivated her because she feels she is a kind of person who has courage to take action. When Jessica was younger, she had a teacher from whom she had to tolerate harsh criticism and she completely lacked freedom to have her own ideas for interpretation. By the time her teacher would finally praise her, Jessica had lost interest. With regard to teaching, because of having such negative experiences, Jessica believes only in constructive criticism which balances positive and negative feedback. This way can highlight students' good and bad qualities, and point out the areas for further development:

“[The teacher] was always dissatisfied with me and he constantly said to me 'you should get better!' So as an outcome it happened that I had no vision, no particular ideas except to be very good, but that was all! And after many years, suddenly he [teacher] arrived to the point when he was really satisfied and said 'yeah, you played very well!' But that meant and even now means nothing for me because, you know, as a teacher you should find the balance, especially when you have a very good student to also provide positive feedback about the student's playing, for example about what was good in the playing, and to make it clear for the students that what are their qualities and which are those areas in which the student should improve. This balance should be much clearer, and it was missing in the case of my teacher due to his style of instruction, and that wasn't my fault ... He had an old style for teaching [laughs] ... trying to push you every time to your limits. If I refer to the Russian school of music, does it mean anything to you?”

Based on David's results about his experiences with teachers (see Table 28), there is quite little that can be known about him. However, a lot more details were disclosed in the interview. He recalled his young self as being a rambunctious, heedless and energetic young boy who was not ready to solely concentrate on technique and effectuate his teachers' advice about technique. It was during his twenties when one of his teachers raised his attention to the importance of stage presence defined by David as imagining how to walk on stage, stand up to the place where he is going to perform, how to take note of the audience, how to take a bow, and sit down after he finished. He calls this composure that helps him to focus on his performance. His ability to handle performance with great stage presence increased gradually as his voice and personality matured, and that he gained more performing experience.

As seen in Table 28, in the questionnaire, Margaret gave the picture of having highly positive experiences with her teachers. During her education, she collected a number of performance enhancement ideas from her teachers and peers that she embedded in her musical practice. She learned from one of her teachers about the 'correct' way of thinking and technique, about how to keep the tempo steady in particular sections, placing imaginary track numbers in the piece that serve as reminders to keep the character of a particular passage which help her to play more expressively and telling a story with the music she plays. Most of the time, Margaret received positive feedback and constructive criticism from her teachers. However, the survey results did not indicate that once she faced a challenging period: in her mid-twenties she studied with a renowned Russian violinist who was aggressive in a sense that he lacked patience to explain tasks in detail and provide enough time and space for Margaret that she could

internalise the new knowledge. Margaret perceived the teacher's attitude as personal attacks and impacted her very negatively. However, she thinks that despite the teacher's difficult personality, she managed to develop technically and musically as well.

Based on Table 28, no information can be obtained about James' experiences with his teachers. However, in the survey he stated that he had one teacher or more with whom he didn't feel comfortable or he had some difficulty. In his interview, James spoke about that his first teacher taught him piano who very quickly destroyed his enthusiasm because the teacher was too strict and boring. As a result, James could not enjoy listening to the sound of piano for about two decades, also he needed a few years without music lessons until he picked up the guitar. James' first guitar teacher allowed him the freedom to enjoy playing music, in which way James could get to a very high level musically in a very short time. However, it was his second guitar teacher who taught him appropriate technique. In the same time, despite they had a very good relationship, James always sensed a hidden stress and that his teacher projected onto him that he had to fulfil his teacher's ambitions. By this, James felt rather restricted and manipulated and he gave up playing the guitar straight after he completed his undergraduate degree.

"I remember practising a lot and having this feeling that I have to improve and I have to be better and I have to work on my musicianship, my performance, all that kind of things. And I think that it got in the way a little bit, over-relating myself to my music in a direct way. And now I don't practise that much anymore ... I think in the past I always was striving to be something different that I really was. You know, if I was practising a piece I was playing something which I couldn't quite manage yet ... well,

all of undergraduate students felt that had to be the loudest and the fastest. And I hear myself playing on recordings back then: I am playing pretty loud and fast but I miss so many other things ... and I am not sure how healthy it was because then you are never satisfied really. ”

Therefore, James instinctively felt that he had to break out from the compliance and lack of freedom that was communicated by his teacher but also by the classical guitar performance field. Because he felt pressured for a long time, as a next step, he pursued something music-related which was not directly based on instrumental performance. As he recalled, he needed that break, so that he could step further in the future regarding his musical knowledge and performance skills but he decided not to do anything with modern classical music ever again, and he enrolled on a course in Early Music. It was not just that traditionally Early Music requires more creativity in performance, but James also felt supported by his lute teacher. He thinks that his teacher was a very inspirational figure, and he did not feel pressurised in any sense, and this way he could remain free to follow his own ideas. Although his teacher was a ‘big name’ in the field, unlike other students, James did not idolise him. Instead, he is pleased he had the chance to learn fundamentally different approaches from his teachers that he wouldn't necessarily do if he was left on his own but because he did not find his teacher's technique natural to apply it on a long run, so he completely changed his technique after he finished the course.

It can be seen in Chris' questionnaire results (Table 28) that he was satisfied with his teachers. In his interview, he elaborated on how much he feels fortunate that he received a very good mentorship and met critically important people throughout his training. His approach to singing and professionalism was formed by his teachers and

famous opera singers. For instance, the first influence came from his choir conductor who was positive but demanding, and thanks to the discipline raised within the choir, since he was 10 years old, Chris gained an insight into international touring and got the necessary motivation to succeed. He thinks that there was some fear associated with their training, however it was more motivating than a threat by harnessing fear into a positive feeling. For this reason, in his chorister years he decided to fully concentrate (when practising and performing) which gives him the satisfaction of ‘doing a good job’ and the sense of achievement. Later from other teachers and mentors, he also learned to always give the same performance regardless of the size of the audience, that being reliable (turning up on time, knowing what to do) is beyond talent because talented but unreliable singers will lose opportunities if they cannot consistently keep professionalism. He also learned that the role of a musician is not only what he does on stage but being off-stage is equally part of it. Finally, that the ‘art of schmoozing’ is crucial for getting future opportunities which, as Chris believes, kept him in a good state:

“And another teacher taught me the art of schmoozing. Schmoozing is meeting people. This is what you do after a concert; you might go to a work dinner and you'll sit next to the CEO and you'll be schmoozing, you'll be talking and you will get them to know. It's networking in a more informal way. And my teacher said ‘learn the art of schmoozing!’ And that's a kind of funny thing to hold on to.”

As an experienced professional, now he aims for very high perfection when he is practising, trying to get the notes correctly very quickly. He had to develop this habit when he was a chorister boy, and he was given a new piece of music every day with a chance of rehearsing it for 1.5 hours in the morning and 1 hour in the afternoon, and

then the choir had to perform the piece immediately at the end of the day. The choir discipline was strict and needed very high focus in order to produce high quality performance. If they did not do well, they were punished by making them stay behind and sing the pieces until they accomplished them. Now as a successful as being in a high-profile voice group, he and his colleagues allow mistakes to happen only at rehearsals, but even there they try to make errors as little as possible.

7.4 Summary and evaluation

With regard to self-concept, perfectionism and MPA, differences were found in the participants' accounts. In the survey, the first two participants (Sylvia and Amelia) scored higher on MPA than the others, on which they overtly elaborated in their interviews. In contrast, the questionnaire results of Jessica, David, Margaret, James and Chris indicate low MPA scores which they confirmed in their interviews. However, although they were clustered into the positive profile group in the quantitative analysis (Phase2), their stories provided a rich report about how approaching preparation and performance, performance nerves and perfection can be individually different.

Except Sylvia and Amelia, who regularly experienced MPA, the five non-anxious participants' story indicates that paying more attention to the extra-personal factors of the performance such as imagining that the performance is a gift (that a musician can give to the audience), being more reactive to the momentary atmosphere at the performance venue and adjusting the performance accordingly reduces the level of

MPA. Instead, Sylvia tends to be more engaged with her worries (e.g. she is not yet a high-level performer, thinking a lot about what others will say about her performance) and that she desperately wants to achieve a perfect performance. Her goals contradict her skills, given that she has not yet acquired the mental and practical skills and abilities that are required for making a highly professional musical performance. Although Amelia is much more experienced than Sylvia, her setback is that she has a very rigid idea about what an ideal or perfect performance can be. She also tends to over-work herself in the practise room as she feels the urge to get a piece to perfection by the time she takes it on stage. If we compare Amelia, for example, with Jessica who is also a flautist, we can see that she never experiences MPA, and she thinks in a completely different way. For Jessica, a performance piece is mastered continuously, taking the experience and learning from it from one performance to another. Including Jessica, the other musicians reported experiencing no or very little MPA. Their goals were not about achieving a perfect musical sound but they all focused more on the ways they can give pleasurable experiences to the audience. Even Margaret, who occasionally feels anxious at auditions, was able to recognise about herself that becoming anxious and making mistakes happen when she would direct her attention to thoughts that are irrelevant to the act of her performance, such as worrying about the consequences of a bad audition. The findings about the distinction between the two anxious and five non-anxious participants suggest that when it is time to play or perform music, the musician's task and responsibility is to focus on playing the music and to be engaged with the technical and emotional parts of the performing activity. In contrast, it is harmful to get engaged with thoughts that are linked to irrelevant topics like thinking of one's self. When musicians focus on themselves and their worries, it

seems that there is not enough mental space left to execute the performance itself, which means that losing control over the performance can create MPA.

With regard to participants' experiences with their parents and teachers, the seven musicians' interview accounts underpinned their survey results, and provided further information about the depths and complexities of their social relationships and their effect. It can be concluded, that each of the participants had different upbringing and educational experiences in music. From Sylvia's interview, now we know that her MPA and general anxiety, her negative self-concept derives from her mother who would not appreciate her pursuits if that were less than the best. In addition, Sylvia's social/financial situation was less advantageous than that of the other six participants, as she was raised in a single-parent family by her mother who had even more challenging upbringing than Sylvia. Her family background created another setback, and to cope with this, she used music as a form of therapy which made her too emotional about music performance in which her teachers did not help her until recently in adult education. The memories of Amelia, Jessica, David and James about their parents seem more similar to one another, with the distinction that Amelia and James come from a musical family that Jessica longed for. However, from the interviews it became more obvious that Amelia's problems with MPA mostly originate from her rigid ideas to achieve perfection and her stubbornness, which also affected the relationship with her family and her teachers. This was underpinned by the fact that, in important decision-making situations, she prefers not seeking for advice or sharing information with her family members. Further, Amelia was very critical about her teachers, which also proposes that her personal and musical needs have not been satisfied in the interactions with her teachers. Compared to Sylvia's education and

family background, Amelia, Jessica, David and James had much stronger social support and musical training that equipped them with firm musical and technical knowledge for performance.

Besides social and emotional support, Chris and Margaret received a lot of practical help from their parents which, regarding parental experiences, makes their profiles different to the other participants. But while Margaret's mother was protective of her daughter, Chris' parents had the initiative to fund opportunities for Chris from early his life (e.g. solo album) which made the foundation of his music education and career. Chris' parents were highly autonomy supportive as they, with logical reasoning, tried to raise his awareness that it is his responsibility to practise. Combining Chris' parental influences and his private education in music, that his teachers mentored him which resulted in that he can act professionally on and off stage in the classical performance field, this gave him a self-conscious approach by which he is able to direct his emotions and attention in a highly effective way.

To sum up, this chapter reported evidence gained from seven musicians' self-reports about their memories with parents and teachers and the ways they have perceived their musicianship. This was investigated in order to further understand the structure and the aetiology of MPA and perfectionism. Thus, findings can add to uncovering the complexities of meaning involved in MPA, and provide an example for the reductionist nature of self-report questionnaires in which it is difficult to assess the structure and development of complex phenomena such as music performance anxiety, perfectionism or musicians' self-concept.

CHAPTER 8:

Discussion

8.1 Introduction and recapitulation of purpose and methods of inquiry

The current research proceeded from the anecdotal and research evidence that music performance anxiety is a major problem in the field of classical music performance. In addition, the literature suggested that little research has been conducted about the aetiology of perfectionism (Maloney et al., 2012) and music performance anxiety (Kenny, 2011) in the musician population. On the other hand, a series of questions and issues came up which are addressed in the present study to explore the cognitive, psychological and social factors that may influence the development and processes of music performance anxiety. Unlike earlier work on MPA research that only applied quantitative designs (references), this study adopted a mixed methods design in three phases (qualitative-quantitative-qualitative) in which the musician's individual experiences have been the focus of the research.

Besides taking a phenomenological stance and building on perfectionism and MPA theories, the role of musicians' self-beliefs and practices related to musical development and performance were considered in the study. Further, because the study examined the influence of significant others (parents, teachers), Self-Determination Theory (SDT; Deci & Ryan, 2002) was used as the main theoretical framework. SDT provides a comprehensive view of motivation and goal achievement while also considering individuals' social environment. SDT emphasizes the fact that individuals

have a natural growth toward positive motivation which is dependent on their environment. Using SDT offered the potential to contribute to the understanding of classical musicians' psychological and cognitive processes in the development of musical expertise and optimal functioning and was particularly useful in identifying and examining the socio-environmental factors that facilitate well-being and self-motivation, and those that thwart positive experience and people's initiatives across diverse domains, such as classical music performance.

In the present study, self-concept refers to a collective trait that incorporates musicians' personal and professional self-esteem and their musical self-image (the way musicians see themselves as performers). Music performance anxiety (MPA) refers to two specific forms: (1) as cognitive anxiety/worry and disturbed focusing ability that cause disruptions in participants' performances and thoughts about possible failure, which is labelled as Negative Cognitions in this study. (2) MPA can also appear as a form of somatic anxiety that the musicians perceive bodily symptoms, heightened negative arousal, having a lower level of performing ability due to their anxiety and/or having their performances' quality negatively affected by the anxiety which effect is disliked by the musicians. This form of MPA is labelled as Anxiety Sensitivity in this study. Further, five different forms of perfectionism were measured in the present study which were named according to the psychological dimension that they represent: Perfectionistic Aspirations in Practising, Perfectionistic Aspirations in Performance, Negative Reactions to Mistakes with Self-doubt, Satisfaction with Achievement with Self-confidence, and Fear of Negative Evaluation (for details see Chapter 6, Section 6.2.4). Finally, perceived influences of parents and teachers were also investigated. Regarding parents, 'explaining the reasons behind the demands, rules and limits'

autonomy supportive parental attitudes and the ‘encouraging performance goals’ psychologically controlling attitudes, and parental empathy and generational transmission of anxiety (anxious behaviours of parents perceived by the participant) were examined. Concerning instrumental and vocal teachers, perceived experiences of teacher-student situations and perceived effects deriving from experiences of teacher-student situations were considered.

The three research questions that have been addressed in the current study are:

Question 1: What role does self-concept play in musicians’ perfectionism and music performance anxiety?

Question 2: In what way does musicians’ perfectionism affect the cognitive, psychological and physiological aspects of music performance anxiety?

Question 3. Which aspects of experiences with parents and teachers play a role in musicians’ self-concept, perfectionism and music performance anxiety?

To investigate these three questions, a mixed methods design in three phases was chosen. Within that, a first qualitative interview study (Phase 1) was conducted that enabled the exploration of topics and issues that musicians deal with in their musical practice (see Chapter 5). Secondly, the emergent findings of the first phase were tested on a wider classical musician population with the use of a quantitative online questionnaire (Phase 2; see Chapter 6). In the third and final part of the research (Phase 3), personal accounts of seven musicians, who also took part in the

questionnaire study, were explored via in-depth, phenomenologically oriented interviews (see Chapter 7). In the third phase, adopting a phenomenological perspective increased the prospects of further understanding of the biographical factors, and of the social and psychological effects that potentially can influence participants' musicianship, including their experiences of MPA and perfectionism.

In this chapter, the results from the three Research Questions are discussed in three separate sections. First, Section 8.2 deals with findings that aimed to answer Research Question 1, concerning the impact of self-concept on musicians' perfectionism and MPA. Section 8.3 is devoted to the results answering Research Question 2, concerning how much and which aspects of perfectionism may influence musicians' MPA. Section 8.4 focuses on Research Question 3 and discusses the results concerning the effect of participants' experiences with their parents and teachers from the period of pre-conservatoire and tertiary music education. Section 8.5 details the findings regarding their contribution to new knowledge. Section 8.6 offers possible avenues for future research. Section 8.7 provides guidance for musicians and music teachers and discusses the implications of the findings related to the music teaching practice. Section 8.8 details the scope and limitations of the study; and Section 8.9 highlights the strengths of the research. Finally, the chapter is closed with the Conclusion.

8.2 The role of musicians' self-concept

8.2.1 The impact of musicians' self-concept on their MPA

It was assumed that musicians' negative self-concept can add to experiencing higher levels of MPA (two types: Negative Cognitions and Anxiety Sensitivity) and, in

contrast, musicians with positive self-concept can potentially experience lower levels of music performance anxiety in both MPA types.

Overall, the findings across the three phases of the research (Phase 1, Phase 2, Phase 3) parallel and complement one another. The first interview study (Phase 1) highlighted the importance of mental skills, as self-discipline, mental resilience, stage presence and composure, flow and self-acceptance helped participants to reduce their MPA levels. Further, it drew attention to the negative factors that can disturb musicians' pursuit of achieving successful performances: low self-confidence and self-efficacy (one's belief in being unable to successfully perform a task; Bandura, 1997) and having a negative approach to the self were reported along with experiencing higher levels of MPA. The findings also suggest that anxiety is a matter of confidence about one's performance skills and knowledge. In the first interview study (Phase 1), the most significant finding regarding musicians' self-concept concerned the need for self-acceptance ('accepting and loving myself as I am'). This finding corresponds with Farnsworth-Grodd's (2012) findings that positive focus, self-kindness, and self-acceptance during performance function as coping strategies which in turn can reduce MPA.

Self-acceptance was further investigated in the questionnaire study (Phase 2) by means of a rating scale referring to participants' self-concept. Results showed that self-concept, in general, strongly affected both types of MPA. In particular, a negative relationship was found between musicians' positive self-concept and their MPA. This suggests that when musicians have positive self-concept, both types (Negative Cognitions, Anxiety Sensitivity) of their MPA are likely to be low. In more detail, this

means that musicians who have a positive musical self-image (perceiving no or a small gap between the actual and ideal skills as a performer), and are satisfied (not frustrated) with their self-image, and have a fairly high self-esteem as a person and a musician, are less prone to experience negative thoughts (e.g. having concerns about the ability to perform well, anxious apprehension that interferes with the musician's focus and concentration), are less affected by the bodily symptoms of MPA (e.g. shaking hands, fast heartbeat), are less concerned about the potential negative effects of these physiological signs, and their MPA does not negatively influence their performances. In contrast, the results suggest that musicians who have a negative musical self-image (they perceive a big gap between the actual and ideal skills as a performer), and are dissatisfied (frustrated) with this self-image, and have low self-esteem as a person and a musician, are more likely to experience negative thoughts, are more subject to the physiological symptoms of MPA, and their MPA negatively influences their performance. The results are congruent the findings of Sinden (1999) and Kenny & Osborne (2006) who found that high self-esteem is negatively correlated with MPA, and that higher cognitive anxiety is associated with lower levels of self-confidence (Miller & Chesky, 2004).

The results also suggest that the development of self-concept increased in relation to professional experience, given that only 5% of students had positive self-concept, in contrast with 35.6% of 101 musicians with 20+ years of experience. This can be explained by Papageorgi et al's (2010) suggestion that a lower self-ideal gap observed in portfolio career musicians might indicate that professional musicians believe that they have already achieved and surpassed their ideal level of expertise, and that higher number of years of playing/singing reduces the level of MPA (Huston, 2001).

The interview data (Phase 1 and Phase 3) suggested that little or no professional experience and perceived inappropriate instrumental/vocal technique is associated with MPA. In contrast, the perception of having an established and developed instrumental/vocal technique and professional experience are highly beneficial in remaining confident before and during the act of a performance. This is in line with Huston's (2001) and Buma et al.'s (2015) suggestion that by gaining professional experience, orchestral musicians are able to learn to handle stressful performance situations. Further, awareness about one's skills and needs are highly supportive to the achievement of outstanding performances. More specifically, this awareness refers to the mental aspects of musical practice (which was also found in Phase 1) that includes skills and knowledge about what and how to focus on, what to avoid before and during performing. Also, it includes the physical aspects, for example to recognise what activities are helpful or disturbing (e.g. having regular nature walks, avoiding talking to peers before getting on stage) in order to get into the zone of optimal performance.

Concerning the construct of MPA, the factor analysis conducted in the current study (Phase 2) supports the consensus in the research literature that MPA is a complex phenomenon which incorporates different modalities of anxiety: the somatic (Lehrer, 1984; Kenny, 2009) which was titled as Anxiety Sensitivity in the present study, and the cognitive aspects (Salmon, 1990; Kenny, 2009), considered as Negative Cognitions in the present research. The factor analytic results suggest that further modalities such as increased number of errors in performance (Kendrick et al., 1982) is highly relevant to Anxiety Sensitivity since performance errors and negative outcomes on the performance quality were grouped on to this factor. In addition, the

behavioural modalities (e.g. avoidance of practice or performance (Kirchner, 2003; Salmon, 1990) of MPA were found in the qualitative data. Specifically, the findings of the current study suggest that Anxiety Sensitivity is highly related to MPA, and can even be considered as a form of MPA. As such, the results somewhat differ from previous research which suggested that Anxiety Sensitivity is a stronger predictor of MPA than trait anxiety (Stephenson & Quarrier, 2005; Farnsworth-Grodd, 2012).

On the other hand, the results of this research contradict Liston et al.'s (2003) finding that self-esteem and six different dimensions of perfectionism do not have any power in predicting MPA. Such difference may have evolved because, in the current study, different perfectionism subscales were administered that focus on cognition-related aspects of perfectionism (for justification see Chapter 4, Section 4.4.3.3), which are different to the subscales of the complete Frost-Multidimensional Perfectionism Scale (Frost et al., 1990; for details see Chapter 3, Sections 3.2.1 and 3.2.4) which was administered in Liston et al.'s (2003) study.

8.2.2 The impact of musicians' self-concept on their perfectionism

It was assumed that negative self-concept has a strong effect on the maladaptive traits of musicians' perfectionism. Such maladaptive perfectionistic traits are high levels of fear of negative evaluation and negative reactions to mistakes with self-doubt and experiencing low satisfaction and confidence levels.

The first interview study (Phase 1) revealed factors influencing musicians' effective practising (passion/commitment, self-discipline, process-oriented goal orientation,

mental resilience and self-acceptance). These were reported as emerging by experimenting with different mental and bodily states during the preparation in developmental stage, in which musicians can find the most appropriate style, mental and physiological technique in order to reach an optimal arousal level and to give outstanding performances. This finding indicates that adopting a positive approach in practising can create high levels of mental resilience that helps to prevent pursuing perfection by trying to realise rigid ideas. Constantly aiming for perfections can be harmful as it generates disappointment, frustration and developing a negative cognitive style that feeds into a negative circle of events. In other words, negative thoughts and feelings during practising may lead to performance anxiety and flawed performances, which negatively affect musical practice in the future. The qualitative results from both interview studies (Phase 1 & Phase 3) indicated that the acquisition of mental skills and knowledge of effective practising run in parallel with the amount of the musicians' performing experience. This suggests that when musicians' professional performing experience increases, they are likely to become more autonomous, and therefore to acquire a stronger sense of competence in their musical practice, this way strengthening their sense of self-concept.

The findings of both interview studies (Phase 1, Phase 3) suggest that it is not useful to approach one's musical practice too emotionally (e.g. when music plays a therapeutic role) or by having a stubborn, individualistic approach (e.g. not accepting teachers' and peers' opinion, praise or advice). These features related to the participants' self-concept were associated with maladaptive perfectionism as well as MPA. Conversely, as a musician, being confident about one's strength and weaknesses, and having a resilient approach in practising, and particularly during

performance, were mentioned along with lower levels of self-criticism, higher levels of satisfaction with one's performances, and the awareness that perfection such as a perfect musical sound does not exist in musical performance. This approach led musicians not to aim for perfection during their performances, and none of these musicians experienced debilitating MPA.

In addition, the participants' verbal reports in the Phase 3 interview study support the results of the questionnaire study (Phase 2). The quantitative results revealed that there is a strong positive relationship between musicians' positive self-concept and their level of satisfaction with achievement and self-confidence. Inversely, there is a strong negative relationship between musicians' positive self-concept and the level of negative reactions to mistakes with self-doubt. In other words, the findings indicate that those musicians who have a strong musical self-image (perceiving no or small gap between the actual and ideal skills as a performer), and are satisfied (not frustrated) with their self-image, and have a fairly high self-esteem as a person and a musician, are likely to be satisfied with their performance, feel that they lived up to their expectations, therefore evaluate their performance positively and maintain their confidence. Also, they are less prone to reacting negatively to their mistakes during the practice sessions as well as in performances. In contrast, musicians who have a weak musical self-image (perceive a big gap between the actual and ideal skills as a performer) and are dissatisfied (frustrated) with this self-image and have low self-esteem as a person and a musician, are more likely to be dissatisfied with their performance, to instantly evaluate their playing negatively during the practising sessions and performances. Also, they are likely to lack the confidence to make their own decisions and feel less able to fulfil others' expectations.

The questionnaire results also showed that musicians' self-concept influences their fear of negative evaluation to a moderate level. This suggests that musicians who have a strong musical self-image (perceiving no or small gap between their actual and ideal skills as a performer) and are satisfied (not frustrated) with this self-image and have a fairly high self-esteem as a person and a musician, are fearless and unconcerned about being socially rejected or labelled by others because of making flaws in their public performances. In contrast, musicians who have a weak musical self-image (perceive a big gap between their actual and ideal skills as a performer) and are dissatisfied (frustrated) with this self-image and have low self-esteem as a person and a musician, are more likely to be frightened of and worry about the possible negative consequences because of the flawed musical performance. Overall, the findings are congruent with previous perfectionism research that self-esteem can potentially be an important mediator of the perfectionism – distress relationship (Baumeister et al., 2003), and personal and academic concerns (Blankstein et al., 2008).

Concerning musicians' self-concept and their perfectionistic aspirations in performance, unexpectedly, the questionnaire study disclosed a somewhat surprising and interesting finding. The analysis highlighted a moderate negative relationship between positive self-concept and musicians' perfectionistic aspirations in performance. This means that those musicians with positive self-concepts are less ambitious in wanting to achieve a perfect musical performance on stage. Conversely, those musicians with negative self-concept (big gap between the actual and ideal skills as a performer, dissatisfied and frustrated with this self-image; and having low self-esteem as a person and a musician) are likely to aim for perfection during their public

performances. This tendency was found in the follow-up interview study (Phase 3) in which the participants with low MPA levels expressed that on stage they do not specifically focus on achieving perfection as a musical sound. Instead they aim to engage/surprise the audience with their performance that the audience can take it as a gift or a source of inspiration, and that this meant perfection for the musicians with low MPA scores. Thus, the qualitative findings add further details about the quantitative results (Phase 2) suggest that the relationship between positive self-concept and low perfectionistic aspirations in performance is not that low anxious musicians do not aim for perfection but their aspirations are related to a broader concept, that is beyond aiming to produce the perfect musical sound, including expressivity.

Finally, as expected, self-concept had no impact on musicians' perfectionistic aspirations in practising, which suggests that musicians' self-image (the gap between the actual and ideal perceived performing skills), the level of satisfaction or frustration about this self-image, and their personal and professional self-esteem do not influence whether they would or would not strive to do everything perfectly during practising sessions. In other words, the level of musicians' perfectionistic aspirations in practising was not predetermined by their self-concept in this study.

These findings are somewhat in opposition with Stoeber and Childs' (2010) finding that perfectionistic strivings positively correlated with high self-esteem. However, their study measured general self-esteem, which is a narrower aspect of personal self-evaluation than self-concept. In the present research, self-concept describes musicians' views of how they value themselves as musicians as well as human beings, with a

stronger focus on the professional musical aspect of this identity. Similar to the two previous studies, the current research also found the perfectionistic aspirations in practising was independent of self-concept, and only perfectionistic aspirations in performance were found to be slightly affected by musicians' self-concept. The findings also seem to contradict Moroz & Dunkley's (2015) results in which personal standards were unrelated to personal self-esteem. In addition, the follow-up interview data provided explanations for the statistical evidence that musicians with positive self-concept strive for perfection only during practising sessions and lose their perfectionistic desires prior to and whilst performing in front of the public. This finding supports suggestions by Patston (2014) that when perfection is the primary goal for musicians, it creates frustration and anxiety because the self-imposed standards cannot be met; and this experience of failure plays a mediating role in the cognitive process for specific negative thoughts which trigger MPA. This strain, which results from 'ever-increasing standards', and obsessiveness with rigid (black-and-white style) thinking, and proneness to feeling dissatisfied about one's work (Hill et al., 2015) were also found to be the characteristic of musicians with maladaptive perfectionism.

8.3 The role of musicians' perfectionism in MPA

8.3.1 Perfectionistic aspirations of musicians

It was assumed that perfectionistic aspirations are independent from, or are positively related to music performance anxiety.

With regard to musicians' perfectionistic aspirations, the first interview study (Phase 1) suggested that perfectionism was mainly a motivational factor for the participants as their goal was achieving excellence. However, aiming for high standards had both positive and negative implications, depending on the participants' approaches, which will be discussed in the following section. On the other hand, the questionnaire study (Phase 2) and the follow-up interview study (Phase 3) shed light on more details about the relationship between musicians' perfectionism and MPA.

As expected, the quantitative analysis showed that musicians' perfectionistic aspirations in performance do not influence their experiences with MPA. This means that the level of negative cognitions and anxiety sensitivity (MPA factors) are independent of musicians' aims for achieving perfection on stage. This suggests that even though musicians strive to do everything perfectly during their performances and they experience high levels of MPA, it is not because they hold high perfectionistic standards in performance. This result has several implications: First, concerning the findings of the follow-up interviews (Phase 3) that low anxious participants do not specifically aim for perfection as a musical sound but they focus on the audience. (This will be discussed in more detail in Section 8.3.2). Second, this finding also suggests, that musicians' MPA is the cause of other factors, such as their perfectionistic aspiration in practising, negative reactions to mistakes with self-doubt, low satisfaction levels with their achievement combined with low self-confidence, and fearing negative evaluation in case of making mistakes.

Regarding musicians' ambitions to achieve perfection during practising sessions, however, the analysis revealed unexpected results. It disclosed that there is a negative

relationship between perfectionistic aspirations in practising and the negative cognitions aspect of MPA. This means that musicians who are perfectionists during their practising sessions are likely to experience no or fewer negative thoughts prior to and during their music performances. Conversely, those musicians who aim for less perfection during their practising sessions are more likely to experience negative thoughts prior to and during their music performances, which may also disrupt the quality of their performance. On the other hand, the analysis revealed that perfectionistic aspirations in practising are independent of the anxiety sensitivity aspect of MPA. This suggests that if musicians' experience physiological symptoms and/or fear of these symptoms and their performance is negatively affected by these symptoms, it is not because they would/would not aim for perfection during their practice sessions.

The results raise an important issue regarding musicians' perfectionistic aspirations in practising and in their performances, namely that perfectionistic aspirations in performance do not affect musicians' MPA, while perfectionistic aspirations in practising have an impact on the cognitive aspects of MPA (negative cognitions). Scoring low on the negative cognitions MPA scale means that one is confident that one is able to handle a particular performance with an uninterrupted focus, and not to make mistakes, nor to generate anxious thoughts regarding the performance. Thus, the findings suggest that those musicians who have low cognitive anxiety (low scores on the negative cognitions MPA scale) are likely to have higher perfectionistic standards during practising which in turn, may raise their confidence and remain calm. In other words, it is more likely that these musicians experience less negative, disturbing thoughts during their performances because they feel prepared as much as possible and

may feel that, in order to perform well, they did everything they could. Also, the finding that perfectionistic aspirations in performance are not related to musicians' anxiety sensitivity (physiological symptoms, sensitivity to these symptoms, and disturbed performance quality) indicates that anxiety sensitivity as an aspect of MPA does not occur because musicians would aim for perfection during their performances.

This tendency can be explained by the findings of the follow-up interview study (Phase 3). Those participants who labelled themselves as non-anxious performers (low MPA), which was also seen in their questionnaire results, the majority reported that they had higher perfectionistic aspirations in the practice room than on stage. All of the non-anxious (low MPA) participants shared the view that perfection does not exist as a form of flawless musical sound. Instead, they consider perfection as being able to focus on the outer world during their performances. In contrast, the anxious (high MPA) participants were more rigid and had clear views about musical perfection which they tried to attain in their performances. This topic is further discussed in the following section, which focuses on the maladaptive features of perfectionism.

8.3.2 The role of musicians' evaluative concerns in their MPA

It was assumed that maladaptive perfectionism dimensions (negative reactions to mistakes with self-doubt, low satisfaction with achievement with low confidence levels, and fear of negative evaluation) have stronger negative effects on both forms of music performance anxiety than adaptive perfectionism (perfectionistic aspirations).

The findings of the first interview study (Phase 1) revealed factors influencing musicians' self-perceptions of achieving outstanding performances. These were the following: pragmatic thinking and awareness of one's acts and their consequences (e.g. one mistake will not ruin one's career), having reasonable standards and goals, demonstrating resilience by being free of preconceived ideas, and accepting one's skills and abilities: these are all healthy (adaptive) perfectionistic traits. On the other hand, the results illuminate that the use of negative and rigid approaches, and sensing discrepancies between the intended and perceived skills and/or knowledge are likely to cause dissatisfaction, either about a particular performance or about oneself as a musician, and higher levels of MPA.

The results of the questionnaire study (Phase 2) confirmed that maladaptive perfectionism has a negative impact on musicians' MPA levels, with one unforeseen highlight. Unexpectedly, the analysis revealed that musicians' fear of negative evaluations does not influence their anxiety sensitivity levels. In other words, the levels of musicians' physiological anxiety (the bodily sensations type of MPA that can distort one's musical performance) are not likely to change based on whether one may or may not fear being disliked by others after making a mistake during a performance. Meanwhile, the analysis suggested that the fear of negative evaluation indeed affects the cognitive aspect (negative cognitions) of musicians' MPA. This indicates that those musicians who fear social rejection or being labelled because of making mistakes in a live public performance may experience negative thoughts, and may be focusing less on their playing, and may have disturbing thoughts about making a mistake whilst performing. This finding somewhat contrasts with previous research (e.g. Steptoe &

Fidler, 1987; Kenny & Osborne, 2006; Nicholson et al., 2015) that mostly evaluated the link between the fear of negative evaluation as a perfectionism dimension and MPA. The current research highlights that although fear of negative evaluation has a negligible impact on musicians' MPA, musicians' self-concept and the way they react to their performance have a more powerful effect on the level of MPA experienced in their performances.

Also, the results revealed that there is a distinction between the way the negative reactions to mistakes with self-doubt perfectionism factor has an influence on the two MPA factors. Namely, they have a stronger negative impact on the cognitive aspect of MPA (negative cognitions) than on the physiological/bodily sensations (anxiety sensitivity). Further, the questionnaire data showed that the occurrence of musicians' negative reactions to mistakes with self-doubt are in line with their MPA levels. This means that those musicians who react with anger and frustration to their mistakes during practising and performing, lack confidence to make their own decisions, and feel somewhat unable to fulfil others' expectations, are more likely to experience disturbing/negative thoughts and troubling bodily sensations that may distort the quality of their performance. In contrast, musicians who have a calmer attitude, are open to compromises about accepting their mistakes during the practising sessions as well as in performances, are more confident about their own decisions, feel efficacious in fulfilling others' expectations are more likely to have low cognitive and somatic MPA. This way, they experience the disturbing/negative thoughts and troubling bodily sensations at a lower rate because they can remain calm and composed on stage, which prevents them committing mistakes during public performances. These findings are congruent with studies that found negative reactions to imperfection associated with

somatic complaints, higher distress and MPA (Stoeber & Eismann, 2007), and that concerns over mistakes (thoughts about preoccupation with mistakes and equating mistakes with failure) as maladaptive perfectionistic cognitions contribute to higher MPA levels (Kobori et al., 2011). Thus, in line with previous studies, it is suggested that others' expectations of musicians to provide perfect performances are not as important in musicians' MPA than how negatively musicians react to imperfection during practising (Stoeber & Eismann, 2007, Kobori et al., 2011).

With regard to musicians' perfectionism dimension of Satisfaction with Achievement with Self-confidence, the results showed that there is a negative relationship between their satisfaction levels and both their types of MPA. This means that those musicians who are satisfied with their performance feel that they lived up to their expectations, and therefore evaluate their performances positively and maintain a healthy level of self-confidence about their performance practice, are less likely to experience negative thoughts and disturbed focusing ability prior to and during their music performances. Also, they are less prone to be affected by the bodily symptoms of MPA (e.g. shaking hands, fast heartbeat) as well as being concerned about the potential negative effects of these physiological signs of MPA. In contrast, for those musicians who are dissatisfied with their performances and lack self-confidence during practising: first, they are more likely to experience negative thoughts such as having concerns about their ability to perform well. Second, they may experience the bodily symptoms of MPA to a more intense level than those who are satisfied with their performance accomplishments. In addition, the results demonstrated that the satisfaction perfectionism dimension has a stronger impact on the musicians' anxiety sensitivity

(fear of bodily symptoms, experiencing bodily symptoms that disturb the performance quality) than on their proneness to experiencing negative cognitions.

The qualitative results in the follow-up interviews (Phase 3) reflected the results of the questionnaire study and paralleled the findings of the first interview study (Phase 1). Moreover, the Phase 3 interview study added important insights into the reasons why anxious (high MPA) participants felt anxious when it comes to performing in front of the public and how their maladaptive perfectionism hinders their musical practice in general, and vice versa. Specifically, the participants who reported having higher levels of MPA (which was already seen in their questionnaire results) disclosed that they are susceptible to rumination and to over-thinking or over-analysing their playing, both during practising and after performances. The high MPA participants also seemed to have a rigid approach to musical ideas about what constitutes perfection for them and how that can be achieved in their own practice. Further, it was learned from the interviews that high anxious musicians are very critical about their own work, are regularly dissatisfied with their performances or are not inclined to accept others' suggestions and even their praise. Their views and beliefs, compared to non-anxious (no/very low MPA) musicians, are vastly different. First, low anxious musicians tend to feel prepared technically and musically at least to a level that they are certain they will be able to handle the performance with confidence. Second, they have lower perfectionistic aspirations on stage than in their practice rooms. Third, they are inclined to believe that perfection in music does not exist. For them, perfection means something else which is not directly related to the creation of a perfect sound but it is more associated with mental resilience and the ability to focus outside themselves. It may be about being prepared so well that a musician can enjoy the venue, the audience

and/or colleagues, can consider the audience as welcoming, imagining that his/her playing is a gift which is given to the audience, pay attention to the audience in order to adapt the piece to be performed to the current atmosphere of the venue, accepting that perfection is achieved when the audience communicates their satisfaction (e.g. verbally, non-verbally), and finally can draw motivation from others' positive feedback. The major finding of the interview data (in Phase 3) revealed that the direction of one's focus distinguishes between musicians experiencing low/no MPA or high MPA levels. More specifically, those musicians with low/no MPA tend to place their focus outside themselves, as it was described above. In contrast, musicians who experience high levels of MPA, focus on their own aspirations to achieve a perfect sound they imagined and rehearsed during the practice sessions. Thus, they are trying to reproduce a performance that has been previously prepared, while their non-anxious counterparts (no/low MPA) let themselves free of the pressure from pursuing the perfect musical sound and instead they aim for achieving stage presence/composure that they can fully concentrate on the audience and the overall act of the performance.

These findings support the formerly established view that musicians' ability to act with awareness (an ability to attend to one's present-moment activities and, for instance, not to think of negative consequences of a flawed performance) can facilitate their practice efforts, increase explorative practice, mastery, positive emotional states, and well-being (Farnsworth-Grodd, 2012). Furthermore, the present findings relate to past research of Mor et al. (1995) who found that musicians' personal control plays a key role in moderating their perfectionism and MPA levels (for details see Chapter 3, Section 3.4.2). According to Mor et al. (1995), within musicians' evaluation processes, the lowest goal satisfaction is associated with high personal standards only when the

sense of personal control is low, suggesting that personal standards do not matter if personal control is high. Therefore, the qualitative findings of the present study confirm their suggestion.

The findings of the present study can also be linked to previously suggested arguments that catastrophizing and presence of negative cognitions play a more important role in causing performance disruption and MPA (Osborne & Franklin, 2002; Liston et al., 2003; Kenny & Osborne, 2006). Further, the results of the present study are in line with the established view that anxious performers have negative expectations about the outcome of their performances, expect negative judgement by examiners or audiences, are more responsive to changes in reactions of judges or audience, have stronger concerns about the consequences of a potentially poor performance, and are less likely to feel they had handled the situation skilfully (Wallace & Alden, 1997; Osborne & Franklin, 2002; Kenny, 2011). Therefore, it is suggested that musicians' cognitive strategies (e.g. positive vs. negative thinking) seem to have a more influential role in their practice than other cognitive or emotional processes such as fears of physiological sensations (Stephenson & Quarrier, 2005; Farnsworth-Grodd, 2012).

Overall, the present study found evidence that supports previous speculations of Kenny (2006) about a possible link between the appearance of MPA and perfectionistic traits. Also, it offers a more specific explanation about the perfectionism-MPA link found by Kenny, Davies and Oates (2004). In their study, perfectionism in general accounted for 28% of the variance in MPA scores, but no information was provided about which type (e.g. personal standards vs. doubts about action) had the highest influence on MPA. Furthermore, while some aspects of perfectionism (high concern over mistakes,

high doubts about actions, and low personal standards), and adherence to an emotional coping style were significant predictors of performance anxiety in Sinden's (1999) study, the results of the present research suggest that perfectionistic aspirations in performance are unrelated to MPA, and that perfectionistic aspirations in practising only have a minor effect (in the opposite direction) on the negative cognitions aspect of MPA. This difference may explain Sinden's (1999) finding about the positive link between low personal standards and MPA. Finally, the findings add further details to a correlational study of Patston & Osborne (2016) who found positive correlations between MPA and perfectionism.

8.4 The role of parents and teachers in musicians' self-concept, perfectionism and MPA

8.4.1 Perceived impact of participants' experiences with their parents

One of the aims of the first interview study (Phase 1) was to explore adult classical musicians' memorable life experiences of their parents. First, it helped to identify to what extent and what type of impact parental attitudes were perceived as influential by the participants. Second, it contributed to the construction of the questionnaire in Phase 2. Overall, the Phase 1 interview study revealed the most important and detailed information to understand how parental support and attitudes can help or hinder musicians' career paths, characteristics of perfectionism and MPA.

Modes of parental involvement, including explicit emotional, financial support were associated with the participants' feeling of being endorsed by their parents. Parental experiences reported as positive, however varied along the lines of Grolnick et al.'s (1997) categorization of behavioural, cognitive, and personal support. Specifically, two participants' reports about their parents indicated higher levels of cognitive and personal support which made them achieve professional success early in their performing careers. However, as good parental intentions, particularly mothers tended to show this attitude, constantly exposed their child to challenging situations in a controlling manner. This generated low self-esteem, perfectionistic attitudes and feelings of discomfort in the participants while they tried to succeed as young musicians. Two cases indicated that parents would fail to support their child's musical pursuits, which suggested that their parents' attitudes thwarted their basic needs for autonomy as they were emotionally distant and covertly disapproved of their musical studies. This added to the development of high levels of anxiety (including MPA) and perfectionism, and both of these participants stepped away from professional performance. Thus, the findings in the first interview study (Phase 1) suggested that parents may have a significant level of influence on young musicians' psychological well-being, which in turn may affect their musical development and MPA characteristics.

The quantitative phase of the research (Phase 2), however, showed that even though parents play a role in the formation of their child's self-concept, perfectionism and MPA, this effect was much smaller than the impact of intrapersonal characteristics (self-concept and perfectionism) in musicians' MPA levels. It can be learned from the results that only Generational Transmission of Anxiety, in other words parents' generic

anxiety and the tendency to worry has a direct negative impact on the musicians' self-concept and both forms of MPA. This means that when musicians perceive their parents as anxious and frequently worried, they have a higher risk of developing a negative self-concept (perceive a big gap between the actual and ideal skills as a performer, are dissatisfied/frustrated with this self-image, and have low self-esteem as a person and a musician). Further, musicians with anxious parents are also more likely to develop MPA so that they will be prone to experience negative thoughts (Negative Cognitions; e.g. concerns about the ability to perform well, and anxious apprehension that interferes with the musician's focus and concentration), and be affected by the physiological symptoms of MPA (Anxiety Sensitivity; the bodily symptoms of MPA: e.g. shaking hands, fast heartbeat).

Parental anxiety also was found to influence two perfectionistic dimensions. First, parents' anxiety may increase the tendency of musicians' negative reactions to mistakes. This means that those musicians who perceived their parents anxious and worried, after making mistakes during practising and/or performing are more likely to become frustrated and feel dissatisfaction, low mood and anger. Second, parents' anxiety also seems to affect musicians' satisfaction with achievement and self-confidence. This suggests that parents' anxiety and worry may have influenced the musicians' tendency to feel dissatisfied with their performances, to instantly evaluate their own playing negatively during the practising sessions and performances, to be unconfident in making own decisions as well as to feel less able to fulfil others' expectations.

The two parental factors (autonomy support and psychological control) that derived from self-determination research (Deci & Ryan, 2002; Ryan & Deci, 2017) were found to have an influence only on musicians' perfectionism but not on their self-concept and MPA. Autonomy support concerns the extent to which individuals (e.g. parents, teachers) consider the child's or the students' perspective and needs and provide flexibility without pressure: this involves an optimal degree of regulation with an emphasis on responsiveness and facilitation (Bonneville-Roussy et al., 2013). Specifically, the results suggest that parents' psychological control may increase musicians' tendency of reacting negatively to mistakes. This means that those musicians whose parents acted in psychologically controlling manners, such that they threatened them by punishments or induced guilt in them, and encouraged them to be always the best in what they did, were more likely to be dissatisfied with their performance, become frustrated and angry by their own mistakes during the practising sessions and performances, and were also likely to be unconfident to make their own decisions.

Further, perceived parental psychological control was the only parental factor that seemed to have an influence upon musicians' perfectionistic aspirations both in practising and in performance. This finding can have several implications. First, it suggests that, because parents made hints to their child that they will be accepted and loved only when they complete their tasks (including playing music) to the highest possible level, it may have happened that these musicians, early in their musical studies, developed the motivation to achieve perfection in instrumental or vocal practice and performance. Second, drawing on the motivational theory of goal achievement (Elliot & McGregor, 2001), this finding can also indicate that perceiving

controlling behaviours of parents (and teachers) clearly conveys an evaluative pressure that is more likely to develop performance approach goals that focus on performance outcomes than on the academic learning process (Régner et al., 2009) that is in focus of mastery approach goals (Elliot & McGregor, 2001).

The results also revealed that parental psychological control, together with low autonomy support, have a small impact on the perfectionism dimension of musicians' fear of negative evaluation. This means that when parents act in a psychologically controlling way by encouraging performance goals and do not explain the reasons behind the demands, rules and limits, it may increase musicians' proneness to be afraid of being criticised or negatively labelled if they make one or more mistakes in a public performance.

The findings converge with the previous research that parents' controlling styles can lead to anxiety and maladaptive perfectionism (e.g. Soenens et al., 2005, 2008) that low self-esteem derives from expectations that can never be sufficiently realised to receive parental approval or support (Rice et al., 2005); and that a person's type of perfectionism (adaptive or maladaptive) will differentiate the degree to which they perceive their parents as harsh and demanding (Rice et al., 2005; Miller et al., 2012). Further, the findings show resemblances with those of earlier studies regarding parental criticism (Rice et al., 2005; Creech & Hallam, 2009; Creech, 2010) which confirm that the internalization of high and healthy standards emerge in a relational climate that promotes striving, with adequate support, and that parental shame-inducing behaviours are related to the development of MPA with patterns regarding familial antecedents (Huston, 2001). As detailed earlier (see Chapter 6, Section 6.6.1),

it was interesting to see that the parental psychological control was the only factor that had an influence on the musicians' perfectionistic strivings, both in practising and performance, and this tendency was also reported in both interview studies.

Autonomy support refers to parents offering choice within certain limits, being aware of accepting and recognizing the child's feelings, and explaining the reasons behind the demands, rules and limits they give to their child (Deci & Ryan, 2002). Proceeding from this, the results suggest that those musicians' parents who act in an autonomy supportive way may decrease their fear of being criticised or negatively labelled if they make one or more mistake in a public performance. Conversely, it also means that those musicians whose parents tend to act in an autonomy thwarting way (e.g. will not provide the reasons for their demands and neglect the child's feelings and withdraw the opportunity of choosing between a variety of choices) may increase their fear of being criticised or negatively labelled if they make one or more mistake in a public performance. Finally, autonomy support was also found to have an effect on musicians' negative reactions to mistakes with self-doubt. This means that those musicians whose parents tend to act in an autonomy thwarting way, are more likely to be frustrated by their own mistakes, become angry and experience low mood during the practising sessions and performances. In contrast, those musicians whose parents acted in an autonomy supportive way are less likely to become sensitive and reacting with frustration to their mistakes during practising sessions and in performances. Previous research has found low levels of parental autonomy support which add to the development of high levels of anxiety and perfectionism (Flett, Hewitt & Singer, 1995) and similar examples of parents overtly opposing their offspring's musical studies were also reported by Creech & Hallam (2009).

With regard to the findings of the follow-up interview study (Phase 3), the seven musicians' interviews supported their survey results, and provided further information about the depth and complexities of the relationships with their parents. First, the interviews drew attention to possible positive and negative effects of specific social and family backgrounds. That is, family background can create setbacks for a musician in less advantageous social situations (e.g. being raised in a single-parent family). Second, the possibility to develop a negative self-concept is higher when the mother does not appreciate her children's pursuits if they are less than the best. This parental attitude is likely to negatively affect the child's self-esteem which, in turn, can interfere with his/her musical development and increase the probability of developing MPA.

The follow-up interviews also confirmed that the musicians' expertise, performance skills and success is not subject to being born into a musical family. Instead, it is more important to have relaxed parents who can tackle life situations, including finding the children high quality tuition. According to the findings, a trusting relationship between the participants and their parents created a positive psychological and emotional environment which helped them to develop healthy levels of self-esteem, more realistic and mostly positive self-evaluation, lower levels of MPA, and healthier perfectionistic attitudes. These findings parallel previous research that parents do not have to be musically educated in order to actively participate in their children's music learning activities and to have a positive impact on their learning outcomes (Sloboda and Howe, 1991; Davidson et al, 1996; Creech, 2010). Further, the present research found that autonomy supportive parental attitudes such as providing logical reasoning and raising the participants' awareness about the importance of taking responsibility

for their conduct (e.g. to practise, not staying out late night before important events in their musical education) can strengthen their positive self-concept and awareness.

The musicians interviewed in Phase 1 and Phase 3 shared the motives of love for music, intrinsic motivation and perseverance. Despite the fact that not all of them had emotionally supportive parents, they continued with their musical studies in tertiary education, although their choice of degree programs and later performing careers was affected by their parents' attitudes. Given the participants' age, the fact that their memories were recalled with such intensity suggests that family dynamics and parent-child relationships can have a powerful impact later in life, affecting classical musicians' development and professional practice.

The questionnaire data highlighted specifically one parental factor that seems to have an influence over the highest number of intrapersonal factors, and that is parental anxiety (Generational Transmission of Anxiety). Thus, the results revealed that it affects musicians' self-concept, MPA and two aspects of perfectionism (negative reactions to mistakes and satisfaction with achievement). To verify, the interviewees' questionnaire results in Phase 2 and the findings of the follow-up interviews in Phase 3 were compared. Thus, it can be concluded that participants' MPA characteristics are likely to be influenced by the perceived effect of their parents' anxious/non-anxious attitudes. Finally, the findings support those of previous research on parental influences (e.g. Davidson et al., 1996; Soenens & Vansteenkiste, 2005; Creech, 2010) which suggests that parents contribute to the development of self-determined behaviours in adolescents, leading to better adjustment and higher levels of psychosocial functioning (Deci and Ryan, 2002). Also, the results underpin Hallam's

(2013) argument that people with whom young music students are surrounded (e.g. parents, teachers, peers) act as sources of reward and provide feedback, which influences self-beliefs that merge into their self-concept.

8.4.2 Perceived impact of participants' experiences with music teachers

It was assumed that positive experiences with instrumental teachers decrease musicians' maladaptive perfectionism (Negative Reactions to Mistakes with Self-doubt, Fear of negative evaluation, Satisfaction with Achievement with Self-confidence), music performance anxiety (Negative Cognitions, Anxiety Sensitivity) and increase their positive self-concept, whereas negative experiences with instrumental teachers potentially increase musicians' maladaptive perfectionism (Negative Reactions to Mistakes with Self-doubt, Fear of negative evaluation, Satisfaction with Achievement with Self-confidence), music performance anxiety (Negative Cognitions, Anxiety Sensitivity in MPA) and lead to the development of a negative self-concept.

Taking SDT's wider perspective, findings of the qualitative analysis in Phase 1 and Phase 3 show an overlap with regard to the type and impact of positive and negative teacher experiences. The following subsection summarises the main findings: content and focus of instruction and sense of realism and practicality. The content and focus of instruction refers to the attitude of technically and pedagogically skilled teachers making students aware of effective practising methods by giving details on what and how to practise, including the micro-tasks of practising (attentional control, managing

emotions, directing the body and mind). These have been characterised as formal practice (Bonneville-Roussy & Bouffard, 2015); or organization strategies (Hallam et al., 2012) that contribute to achievement in music performance. Thus, the findings suggest that teachers can direct their students to conduct formal practice which enhances students' sense of success in achieving their goals, improving technically and musically, and feeling independent, confident and motivated to practise. The sense of realism and practicality denotes teachers giving realistic feedback, guide their students to create realistic plans that prevent them from feeling disappointed. However, skilled teachers are demanding but friendly and encouraging, which makes the students realise the importance of well-directed attention, e.g. the highly focused effort invested into the preparation process that previous research also considers as elements of formal practice (e.g. Bonneville-Roussy & Bouffard, 2015). Good teachers can change the black-and-white thinking style of the students (e.g. one mistake does not ruin the whole performance). This also helps students to achieve results within a short time period, and to feel satisfied and successful about achieving their goals. Finally, teachers act as role models or mentors by teaching skills that are beyond the technical demands of becoming a musician, but they are needed for keeping a successful performing career. Such skills include building accurate plans and concluding realistic self-evaluations accordingly, communicating with stakeholders in the classical music industry, and developing the art of schmoozing, punctuality and professional appearance. As a result, students remember and use the skills they learned from their teachers in their later practice.

The findings on musicians' positive experiences suggest that skilled teachers are autonomy supportive, that they provide rationale for their students for the reasons to

undertake certain tasks (why to practise and what benefits can be gained). They encourage their students to be autonomous and make their own decisions with confidence and to develop and express their own personalities. Good teachers also acknowledge and support students' ideas and musical preferences. These attitudes have an inspirational and motivating impact on the students.

In contrast, negative experiences may have a series of negative effects on the students. These occur when students do not receive practical directions in their lessons, for example (1) when teachers do not provide detailed instruction about the practising methods and are inconsistent or unclear in their instructions about the focus and structure of the lessons: this can result in students developing a flawed instrumental/vocal technique. This can either have no psychological effect, or it can make students frustrated about not being able to perform up to their own/teacher's standards, and loss of motivation to practise. (2) Non-constructive, overly critical feedback that highlights the negative aspects and shortcomings of the students' performance without offering solutions for improvement; and not providing praise. When teachers express biased attitudes by over/underrating students' talent and invested effort, it is likely that students lose their motivation, feel guilty and dissatisfied about their achievement. Further, (3) autonomy thwarting behaviours such as teachers being emotionally supportive but making the student feel obliged to fulfil their ambitions and expectations; teachers' threatening attitude of showing impatience and lack of empathy (not considering the feelings and needs of the student) may create pressure, anxiety and distrust between the student and teacher. Finally, (4) autonomy thwarting attitudes can also be perceived from the institutions, such as students having no power in determining the content of the educational syllabuses, and conservatoires

providing unclear exam requirements and exam feedback, and that college staff tends to interpret students' low marks exclusively for the lack of invested time and effort in their preparation.

The results of the questionnaire study (Phase 2) confirm the interview findings regarding the styles and outcomes of teacher experiences. The findings about the groups of musicians with positive, moderately negative and negative profiles suggest that certain situations and teacher attitudes may contribute to musicians developing different levels of musicians' self-concept, MPA and perfectionistic tendencies. The survey results also highlighted that the number of positive experiences with teachers was higher among musicians with positive profiles, which means that they are likely to develop positive self-concept, higher levels of satisfaction with achievement with self-confidence, lower levels of negative reactions to mistakes with self-doubt and fear of negative evaluation, as well as having low MPA levels (both negative cognitions and anxiety sensitivity). In contrast, the results also indicate that the number of negative experiences with teachers is higher among musicians with negative profiles. This means that these musicians are under the risk of developing negative self-concept, higher levels of negative reactions to mistakes with self-doubt and fear of negative evaluation, lower levels of satisfaction with achievement with self-confidence, and are more prone to experience MPA on a cognitive and physiological level. However, it can be that musicians who have already developed negative self-concepts interpret their teachers' behaviours negatively. Considering this possibility, it is suggested that musicians' self-concept development is a complex reciprocal process, in which several influential psychological and interpersonal factors play a role in how musicians perceive the feedback and other social encounters.

Furthermore, the results of the questionnaire study suggest that not only the number of positive/negative experiences may distinguish musicians based on their profiles, but also the focus of the situations in teacher-student relationships. In particular, the results highlight the importance of autonomy supportive behaviours of teachers. This is indicated by the finding that the three types of autonomy supportive or autonomy thwarting attitudes occurred with significantly different frequency in the groups of the musicians with positive and negative profiles. Such attitudes are about (1) providing choices, encouraging and acknowledging the students' point of view by leaving enough room for the student's personality; (2) clarifying the structure of learning to the student by providing demonstration and detailed instruction about how and what to practise (opposed to giving no information about the practising methods and unclear verbal directives and advice), and (3) providing rationale for why some tasks are important distinguished musicians with positive and negative profiles. In contrast, the autonomy thwarting behaviours were teachers' attitudes of exclusively focusing on problems instead of offering solutions, not acknowledging students' effort and achievements, and giving more criticism than praise. The results that have been discussed above are highlighted in bold in Table 25 that presents the frequency counts of the teacher experiences across the three clusters of musicians having negative, moderately negative and positive profiles.

Overall, the findings are in line with the perspective of self-determination theory (SDT; Deci & Ryan, 2002; Ryan & Deci, 2017) that autonomy-supportive teachers can support students' identity, and that a rigorous but supportive attitude with empathetic manners provide effective instruction which can satisfy students' curiosity and goals, and raise performance quality (e.g. Jang et al., 2010, 2016), and teachers

during lessons provide structure and involvement that feed into the needs for students' competence and relatedness (Vansteenkiste et al., 2012). In contrast, the finding that musicians' negative experiences were linked to negative profiles show resemblance with previous research that when attitudes of teachers and institutions that are perceived as negative raise the risk of violating students' three basic psychological needs for autonomy, competence and relatedness (Bonneville-Roussy et al., 2011, 2013; Bonneville-Roussy & Bouffard, 2015; Evans & Bonneville-Roussy, 2016; Evans 2015).

Furthermore, the results underpin Kenny's (2007) argument that teachers play a crucial role in the prevention of MPA and mutual respect between student and teacher is a crucial factor because mutual respect positively affects students' motivation, self-efficacy and self-esteem, and the satisfaction with lessons and musical attainment (Creech & Hallam, 2011). The findings confirm that good teachers are empathetic by being able to "imagine what it is like inside their head" (Creech & Papageorgi, 2014; p. 111) and that teachers' verbal explanations are very important (Patston, 2014).

Finally, the findings of this research somewhat contrast with Stoeber & Eismann's (2007) study and the argument proposed by Patston (2014) that music teachers' expressed pressure to be perfect is unrelated to music students' distress. In the present study, both the interview and survey data suggested that the perceived pressure from educators can be anxiety inducing. This divergence may have emerged since in the study conducted by Stoeber and Eismann (2007) measured perceived teacher pressure by focusing on achieving perfection (e.g., "My teacher expects my performance to be perfect"; see Stoeber & Rambow, 2007 for further details and the complete list of

items), and other aspects of the teacher-student relationships, such as autonomy support were not measured. Proceeding from this, it is suggested that it is not the perceived pressure of teachers that negatively affects musicians' practice (e.g. developing MPA) but it is teachers' autonomy supportive vs. psychologically controlling attitudes that affect musicians developing positive or negative profiles.

Thus, the current study's findings about experiences with teachers suggest that the quality of teacher-student relationships is perceived to have an exceptionally high impact on musicians' psychological functioning, including their self-concept, perfectionism and MPA profiles. In particular, given the participants' age, the fact that their memories were recalled with such intensity suggests that educational experiences can have a long-term impact on classical musicians' professional profiles and practice.

8.5 New contribution to knowledge

8.5.1 A new model of music performance anxiety and its aetiology

The current study proposes a new model which synthethises the findings from two different perspectives that have not been adopted in past research: First, it contributes to the understanding about the intrapersonal factors such as musicians' self-concept, perfectionism and the direction of their focus during performances that have been found to highly affect musicians' MPA levels. Second, it provides an understanding about the aetiology of MPA that is based on examining how the autonomy supportive and thwarting behaviours of parents and music teachers impact musicians' intrapersonal factors of self-concept, perfectionism and MPA.

From the interpretation of the results of the present study it can be learned and provides research evidence for the first time that:

1. **Parents' anxiety** (Generational Transmission of Anxiety) negatively influences musicians' (a) MPA levels (*Negative Cognitions, Anxiety Sensitivity*), and (b) their *Self-concept*. This means that musicians who perceived their parents as anxious and worrying excessively, are more likely to develop negative self-concept and higher MPA levels.
2. **Parents' autonomy supportive attitudes** positively influence two perfectionism dimensions: (a) they reduce musicians' tendency to negatively react to their mistakes (*Negative Reactions to Mistakes*) and (b) fearing of being criticised by others when they make mistakes (*Fear of Negative Evaluation*). Autonomy support refers to offering choice within certain limits, being aware of accepting and recognizing the child's feelings, and explaining the reasons behind the demands, rules and limits they give to their child.
3. **Parents' Psychological Control** negatively impacts musicians' perfectionism by (a) increasing musicians' *Perfectionistic Aspirations in Practising and Performance*, which finding adds to the explanation of how and why musicians might develop high perfectionistic aspirations in their musicianship, (b) increasing musicians' level of *Fear of Negative Evaluation*, and (c) adding to musicians' characteristic of negatively reacting to their own mistakes both when practising as well as during performances (*Negative Reactions to Mistakes*). However, parental psychological control

(nor autonomy support) do not influence musicians' satisfaction levels with their own performances (Satisfaction with Achievement with Self-confidence). This suggests that the satisfaction factor is a result of musicians' more recent experiences, which does not reach back to the relationship with their parents. Controlling parental behaviours include: not providing the reasons for demands for the child, withdrawing the opportunity of choosing between a variety of choices, and making them believe that they are loved only when they achieve very good results in their pursuits.

4. **Teaching styles:** The results highlighted the importance of autonomy support in formal music education. Thus, the model suggests that specifically, there are three different forms of autonomy supportive teacher behaviours (see p. 333) that can contribute to the development of musicians' positive profile based on their self-concept, perfectionism and music performance anxiety (MPA) characteristics. Positive profiles include: positive self-concept (small gap between ideal and actual performance skill, low frustration about this gap, high personal and professional self-esteem), higher levels of satisfaction with performance achievement combined with high self-confidence, lower levels of negative reactions to mistakes combined with low self-doubt, and low levels of fear of negative evaluation, as well as having low MPA levels (both negative cognitions and anxiety sensitivity). In contrast, the study revealed that those musicians who did not report about experiencing these specific autonomy supportive behaviours with their teachers, were found to have the characteristics of negative profiles (big gap between ideal and actual performance skill, frustration about this gap, low personal and professional self-esteem), lower levels of satisfaction with performance achievement combined with lower self-confidence, higher levels of negative reactions to mistakes combined with self-doubt, and high

levels of fear of negative evaluation, as well as having medium/high MPA levels (both negative cognitions and anxiety sensitivity).

Therefore, the findings on teachers' autonomy supportive style of teaching, the present study contributes to new knowledge in the field of one-to-one music education. The model highlights specific teacher attitudes of three autonomy supportive forms within the instrumental/vocal teaching that contributes to musicians' positive profiles:

- a) **Providing choice and taking the student's perspective** by teachers leaving enough room for the student's personality, focusing on solutions instead of problems, thus providing constructive feedback, and acknowledging the effort the student had invested into his/her learning.
- b) **Providing rationale** by teachers explaining the reasons why some tasks are important that may seem irrelevant or not enjoyable for the student.
- c) **Clarifying the structure of learning** by teachers providing demonstration and detailed verbal instruction and advice about practising methods on how and what exactly should be practised.

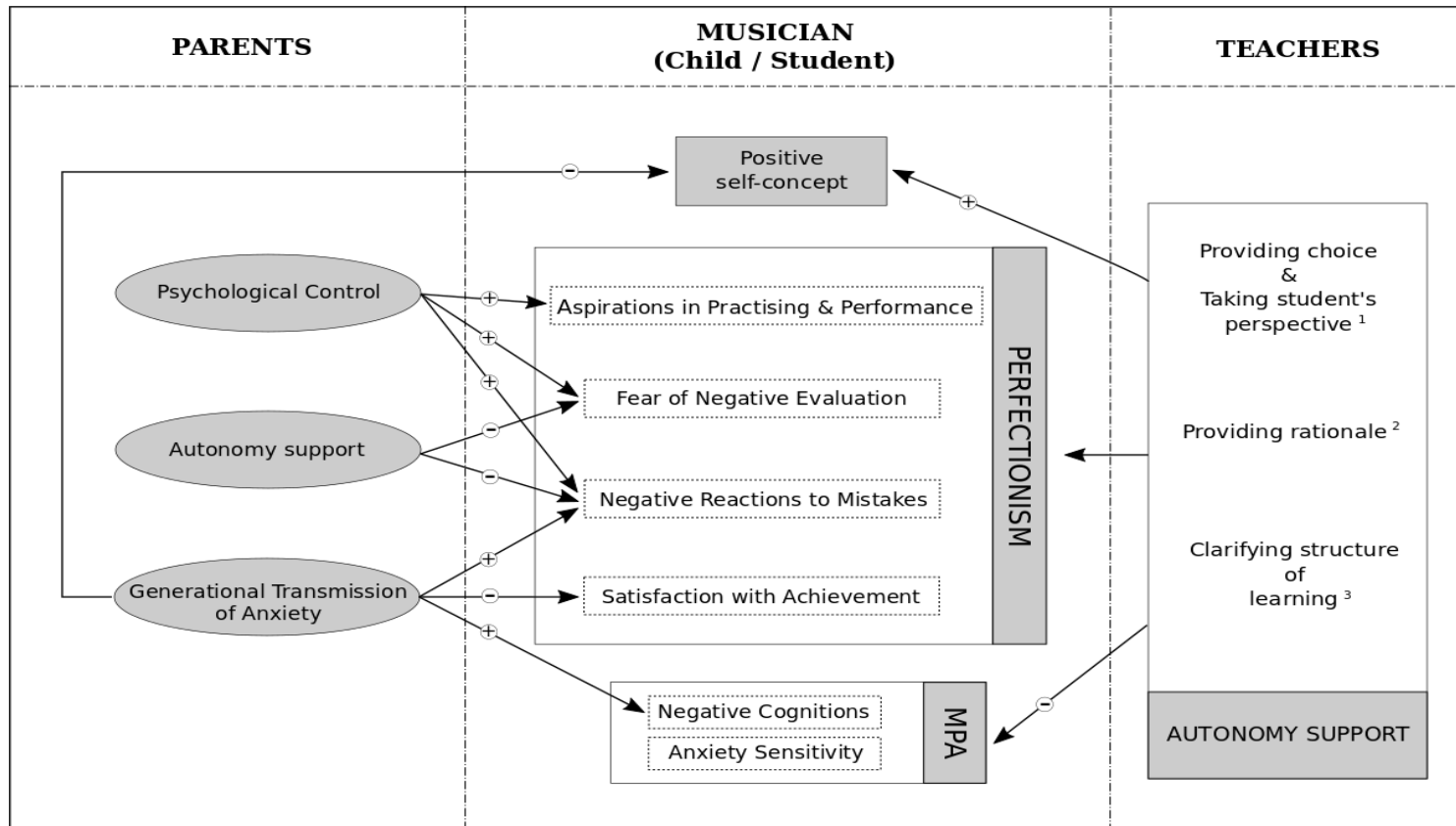
The findings about musicians' experiences with their parents and teachers are important and contributed to the development of a new MPA model. First, the model provides a detailed understanding about how certain behaviours of parents and teachers can influence musicians' negative self-concept, self-critical perfectionism and high levels of music performance anxiety. Second, it contributes to our knowledge about the policies and methods that aim to prevent or reduce the negative effect of the maladaptive traits. This way, the model offers valuable information for teachers,

teacher educators and parents about what can be done and what attitudes are avoidable in the parent-child and teacher-student relationships. Figure 5 presents what types of parental and teacher behaviours influence musicians' personal characteristics.

Besides the findings about the aetiology of the intrapersonal issues, the new MPA model highlights that the prevention of MPA, perfectionism and negative self-concept is important because these issues negatively affect the quality of musicians' live performances, learning process as well as their psychological well-being. Thus, the present study highlighted the details how the intrapersonal factors can influence musicians' MPA, which links have not been addressed in previous research:

5. The perfectionism dimension of **Satisfaction with Achievement** (positive/negative self-critical attitude associated with performance evaluation) plays a major role:
 - a) in influencing performing musicians' Anxiety Sensitivity. Thus, musicians who are dissatisfied with their performances exacerbate their physiological symptoms of MPA and that these negatively affect the quality of their performances in the future. This implies that Anxiety Sensitivity as a sensitivity to the physiological symptoms of MPA does not occur as a result of musicians' having high standards and fearing critical feedback from significant others (Fear of negative evaluation), which was suggested by former research (Nicholson et al., 2015).
 - b) on Negative Cognitions in MPA. This means that musicians who are dissatisfied with their performances experience a heightened level of negative thoughts about their ability to carry out a performance successfully.

Figure 5. Impact of parents and teachers on musicians' self-concept, perfectionism and MPA



Note. ¹ Respecting student's personality, Solution focused instruction (constructive feedback), Acknowledging student's effort; ² Explaining reasons why tasks are important that seem irrelevant or not enjoyable; ³ Providing: demonstration of performance technique, detailed verbal instruction, and advice about practising methods (HOW & WHAT to practise).

6. Having low **Perfectionistic Aspirations in Practising** contributes to experiencing a heightened level of negative thoughts about musicians' ability to carry out a performance successfully (Negative Cognitions).
7. **Self-concept** plays a major role in four different types of musicians' perfectionism. Musicians who have a negative self-concept, thus who see themselves as not yet possessing the performance skills they believe would be an ideal level for them, and have low levels of personal and professional self-esteem:
 - a) are prone to react to their imperfect performance with frustration (*Negative Reactions to Mistakes*) during practising and performance
 - b) have a higher tendency to be dissatisfied with their performances (low levels of *Satisfaction with Achievement*) and are less confident to decide if their work outcome is up to the required standards
 - c) develop fear of not being accepted by others (*Fear of Negative Evaluation*) for making unwanted mistakes in their performances
 - d) have higher aspiration levels for perfection during their performances (*Perfectionistic Aspirations in Performance*). In these cases, musicians' attention is directed to Self-focused processes, such as experiencing self-critical thoughts during the act of performance because of rigidly wanting to stick to their imagined (pre-determined) ideal about the perfect sound (for details see Chapter 7, Section 7.4). In contrast, musicians who have low perfectionistic goals during performance tend to link with the tendency to focus

on external factors such as the audience, making them responsive to the overall act of the performance which, in turn, is suggested to reduce their MPA levels.

8. **Self-concept** plays a major role in musicians' MPA via two mechanisms:
 - a) Cognitive anxiety in the form of *Negative Cognitions*
 - b) Somatic anxiety (*Anxiety Sensitivity*)

In other words, musicians who see themselves as not yet possessing the performance skills which they believe to be the ideal level for them, and have low levels of personal and professional self-esteem, experience a heightened level of negative thoughts about their ability to carry out a performance successfully. This also worsens their physiological symptoms of MPA and negatively affects the quality of their performance.

9. In addition, it can be learned from the present study that the perfectionism dimension of **Negative reactions to mistakes with Self-doubt** highly affects musicians' MPA. Thus, musicians who react negatively to imperfections during practising and/or performing (e.g. feel highly stressed if everything doesn't go perfectly for them) and lack confidence in their musical practice that they cannot move forward because of trying to repeat the same practise material: (a) experience higher levels of cognitive MPA in the forms of catastrophising (*Negative Cognitions*), and (b) have more somatic complaints and the quality of their performance is negatively affected by their MPA (*Anxiety Sensitivity*), as compared with musicians who do not react this way to imperfections in their performance.

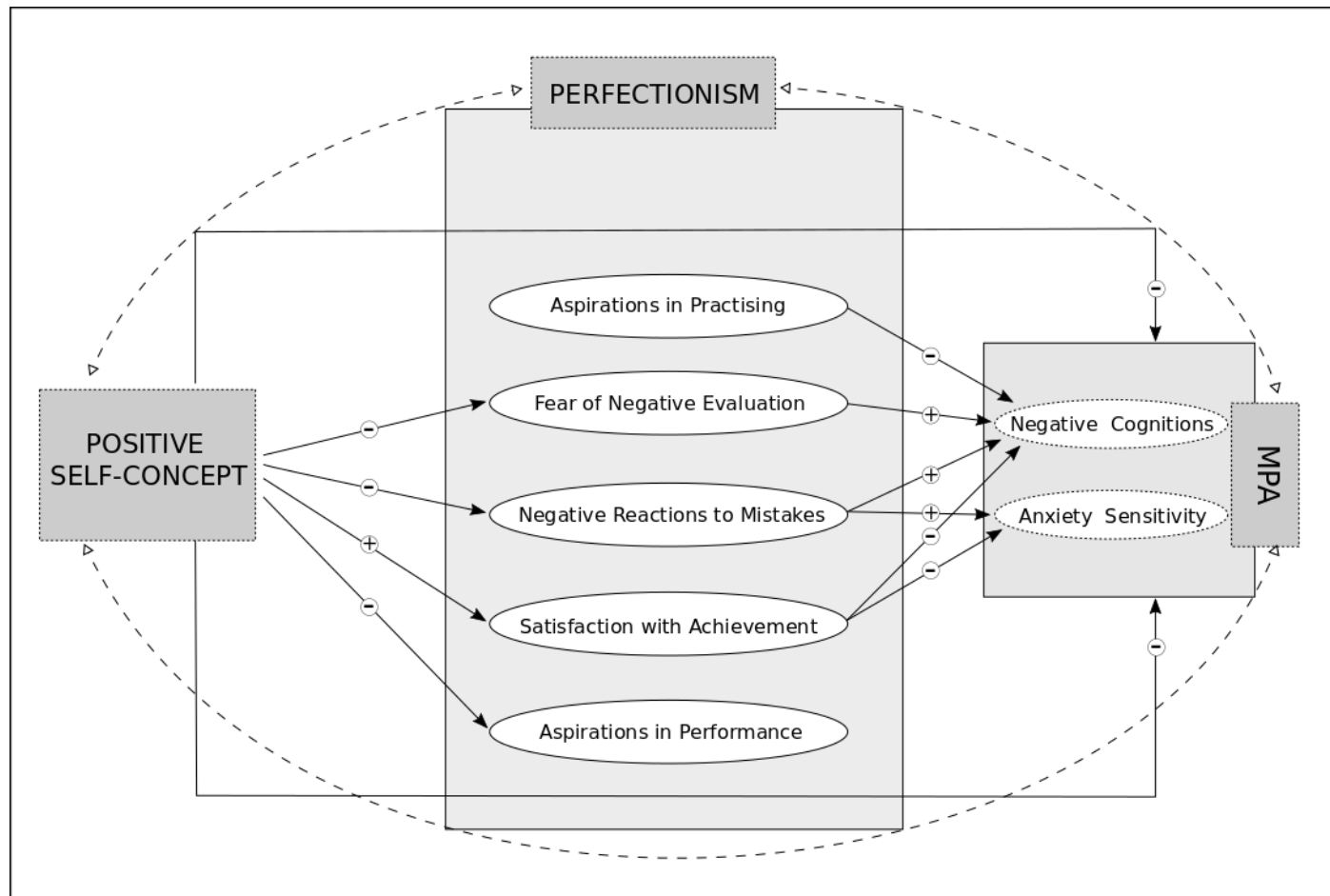


Figure 6. The reciprocal effect of self-concept and perfectionism on MPA

Underlying all of these results, the newly developed model suggests that the intrapersonal factors of self-concept, perfectionism and MPA are reciprocal. Figure 6 presents the cycle of this process. It represents how musicians' maladaptive perfectionistic attitudes can impact their MPA but, at the same time, it can feed back to their self-concept. In other words, it is assumed that the perfectionistic attitude of negative reactions to mistakes interferes with musicians' self-concept by lowering its positive impact and contributing to develop more negative views of self-concept than were previously held.

8.5.2 Contribution to existing MPA models

The two cited MPA models (Papageorgi, Hallam and Welch, 2007; Kenny, 2009) highlight the core components of debilitating or facilitating forms of MPA, the importance of appropriate arousal level and the importance of cognitions (Kenny, 2009). The present study underpins the MPA model of Papageorgi et al. (2007; for a review see Chapter 3, Section 3.3.2.1) that self-efficacy beliefs (measured as self-confidence and inverse self-doubt in the perfectionism factor) and self-concept have a substantial influence over musicians' MPA. Further, their suggestion that sensitivity to evaluation by others that was measured as fear of negative evaluation in the current study, can contribute to MPA is also supported. However, the present study revealed that it makes a much smaller impact than other internal factors such as self-concept and perfectionism.

Papageorgi et al.'s suggestion about the situation-specific factors (the extent of performing experience and the quality of previous similar experiences) can be

extended by the present study's finding that higher MPA levels occurred in musicians who did not yet have an extensive amount (e.g. 10+ years) of professional experience but were either students in higher music education or young professionals (for details see Chapter 6, Section 6.1, pp. 197-198).

Papageorgi et al.'s (2007) MPA model includes factors that are suggested to influence musicians' task efficacy, such as their commitment and the amount of work invested, motivation and learning approach, and their technical, musical and memorisation abilities. The results of the present research highlight that such characteristics of the musicians are not inborn features, but that they evolve through the social encounters with teachers during their education and are also affected by the musicians' parents. For example, both the interview and survey findings revealed that it depends on the teacher's pedagogical and verbal skills whether the music students will or will not have the chance to learn about music memorisation or interpretation skills which, depending on the perceived success, in turn affects their motivation in the future.

With regard to Kenny's (2009) MPA model, the current study provided evidence that MPA can manifest in different symptoms (physiological arousal, negative thoughts, and anxious behaviours). The present study supports her argument that physiological arousal (somatic anxiety) may result in a flawed performance only when cognitive anxiety is high as was found in the interview and questionnaire data. However, the present results seem to counteract Kenny's suggestion that fear of an impaired performance or fear of shame and humiliation are more likely when musicians perceive their performance as impaired. Based on both the interview and survey data, it can be

concluded that heightened levels of MPA and impaired performances are more likely to happen when musicians engage in thoughts regarding the evaluation of the performance. However, the present study also highlighted that the fear of negative evaluation plays only a minor role in musicians' experiences of MPA. Further, the results of the current research are in accordance with Kenny's MPA model that a potential sequence of negative experience in musicians' practice can lead to a vicious circle in which the performance situation itself triggers a conditioned anxiety: Kenny suggests that this is the main reason why musicians' self-regulation efforts are crucial. Regarding this issue, the results of the present study highlight that cognitive self-regulation, the ability to direct one's thoughts and attention to thoughts and the types and processes of the activities, seem to be a central aspect of preventing the occurrence of MPA. Finally, Kenny's (2009) MPA model concerns its aetiology. The results have underpinned Kenny's suggestion that negative experiences such as bad performing experiences and/or studying with a critical instrumental teacher can establish specific psychological vulnerabilities. Among these vulnerabilities, the present study examined the impact of issues of negative self-concept, maladaptive perfectionism and MPA that can interfere with musicians' performances.

8.5.3 Contribution to methodology

8.5.3.1 Measures of perceived parental attitudes

Two validated questionnaires were used to measure parents' attitudes, the Perceived Parental Autonomy Support Scale (P-PASS; Mageau, Ranger, Joussemet, Koestner, Moreau & Forest, 2012) and the revised Kenny Music Performance Anxiety Inventory

(KMPAI-Revised; Kenny, 2009). The exploratory factor analysis performed on the data in the present study replicated the original factor solution of the subscales that were adopted from the P-PASS (Mageau et al., 2012) that incorporate the subscales for measuring parents' Autonomy Support and Psychological Control. However, the KMPAI-Revised (2009) showed one item problematic. Namely, item "As a child, I often felt sad" of the Generational Transmission of Anxiety subscale was found to explain significantly less variance ($<.40$) within the emergent factors. The result suggests that the focus and the wording of the item may not refer specifically to parents' anxiety, and in the present study was excluded from the main analyses.

8.5.3.2 Measure of music performance anxiety (MPA)

To measure MPA, this study adopted validated subscales of the revised Kenny Music Performance Anxiety Inventory (KMPAI-Revised, Kenny, 2009). However, the factor analytic results based on the present study's data suggests that two items measuring MPA are problematic: one item of the pre and post-performance rumination ("After the performance, I replay it in my mind over and over"), and one item of the Controllability factor ("I generally feel in control of my life"; reverse coded). These two items were considered as problematic for explaining significantly less variance within the emergent factors. Following the generally accepted criterion of factor extraction, these two items were deleted for loading ($<.400$), and the repeated second factor analysis yielded a better factor solution. It is suggested that the wording of these two items (one each from the Controllability, and Pre- and post-performance rumination) seems to have a less substantive meaning related to the dimension they attempt to measure. For instance, the item "I generally feel in control of my life"

(reverse scored) may have relevance only in the general lives of musicians and it is not directly relevant to the controllability factor in musicians' performance anxiety. These results may be useful for researchers who plan to adopt the KMPAI-Revised (2009) scale in their future research.

8.5.3.3 Measures of perfectionism

To measure perfectionism, subscales of four different perfectionism questionnaires were adopted in the present study (for details see Chapter 4, Section 4.4.3.3). Regarding the focus of the different subscales, the outcomes of the exploratory factor analysis highlight several implications for the application of the following subscales. Thus, it can be concluded that the Doubts about action (Doubts about action subscale; F-MPS, 1991) perfectionism dimension is linked to two distinct perfectionistic dimensions, namely (1) to the negative reactions to mistakes as sensations of frustration and discomfort to imperfections in musicians' practising and performance sessions (adopted from the MIPS, Stoeber, Otto & Stoll, 2006), and (2) to the perfectionism dimension of discrepancy considered as the opposite of satisfaction (adopted from the Discrepancy subscale from the Short Almost Perfect Scale-Revised, SAPS-R; Rice, Richardson & Tueller, 2014). Further, the Conditional Acceptance subscale was originally part of the Socially Prescribed Perfectionism (SPP) subscale within the Multidimensional Perfectionism Scale (MPS; Flett-Hewitt, 1991) which was split by Campbell and Di Paula (2002), who recognised two distinct but inter-related underlying dimensions of Others' High Standards and Conditional Acceptance. However, in the present study, one item ("Regarding performing, I find it difficult to meet others' expectations of me") of the Conditional Acceptance subscale was found

to be unrelated to the other four items of the subscale (for details see Table 13, items of the Fear of Negative Evaluation factor) as it loaded onto a different perfectionism factor. The result can be explained by examining the focus of each of the five items in the Conditional Acceptance subscale. A closer look at Table 13 reveals that the Fear of Negative Evaluation items focus on others' evaluations, and the deleted item "Regarding performing, I find it difficult to meet others' expectations of me" focuses on others' high standards. Based on the results of the exploratory factor analysis, it is suggested to eliminate this item from the Conditional Acceptance subscale (Campbell and Di Paula, 2002). In addition, it will be worthwhile for future research to explore whether it belongs to the Others' high standards perfectionism dimension within the subscale of Socially prescribed perfectionism (SPP; Hewitt & Flett, 1991; Campbell and Di Paula, 2002).

Finally, four subscales were administered from the Multidimensional Inventory of Perfectionism in Sport (MIPS; Stoeber et al., 2006; English version). The wording of the items was rephrased for the present study to specifically focus on musical situations. The exploratory factor analysis results confirmed that the subscales, namely the 'Perfectionistic aspirations during practising/preparation and during performance' scale, form two distinct factors, as originally suggested by the scale's developers. However, the ten items focusing on 'Negative reactions to non-perfect performance during practising and during performance', instead of two distinct factors, in this study were found to create one factor that generally focuses on musicians' negative reactions to mistakes in both situations of practising and performing. Prior to the administration of the questionnaire in the current study, the wording of items of the MIPS (Stoeber et al., 2006) had been changed to be specific to the music performance situations. The

results, however, suggest that constructs measured by the MIPS are not only applicable for athletes but, by administering the amended form of items, the scale proved to be a reliable instrument to measure musicians' perfectionistic aspirations and negative reactions to their mistakes.

8.5.3.4 A newly developed measure of musicians' self-concept

Especially for the current study, a model of self-concept was constructed that incorporates general and musical self-esteem, and self-image as well as the overall satisfaction with oneself as a musician. These dimensions together were found to be highly powerful in predicting musicians' level of MPA and perfectionism. Both, exploratory factor analysis and reliability analysis suggested that the scale has strong psychometric qualities (see Table 11 in Section 6.2.2, Chapter 6). Future research that focuses on musicians' self-esteem and/or self-concept can potentially benefit from administering the four-item Self-concept scale as it proved to be a more efficient tool to assess musicians' characteristics related to the evaluation of their self and demonstrated utility in extending a theoretical understanding of the relationships between perfectionism and music performance anxiety than other scales in former research.

Specifically, using this more complex measure rather than adopting generic measures of self-esteem, the study highlighted that negative self-concept is a powerful predictor of maladaptive perfectionism and higher levels of music performance anxiety. In this way, the results lead to a new understanding which suggest that the more positive musicians' self-concept is, the less they aspire to achieve perfection in their

performances (for details see Chapter 6, Section 6.4.2). Former research administering self-esteem measures did not shed light on this relationship. Thus, assessing musicians' self-concept is suggested to be more powerful than other generic measures because the self-concept scale measures distinct elements of self-esteem (personal and professional), the cognitive evaluations of one's performing skills and includes the emotional aspect (satisfaction with this knowledge/skill) of one's self-image, the precision of how self-concept influences the musicians' perfectionism and music performance anxiety is increased. Another strength of the self-concept scale is that it is field-specific, thus directly focusing on musicians. Thus, the new measure of self-concept has the potential value to assist researchers and applied music psychologists, and to stimulate and inform the design of interventions to enhance musicians' efforts in forming their self-views by which they can reduce their unhealthy perfectionistic behaviours and to manage their music performance anxiety.

8.5.4 Summary of the main findings

This study contributes to our understanding of the relationship between musicians' music performance anxiety (MPA), their perfectionism and self-concept, and the impact of the relationships with their parents and teachers in five important ways.

First, MPA is the final outcome of musicians' interpersonal relationships and intrapersonal processes. MPA seems to appear in a conjunction of two modalities, namely a proneness to experiencing negative cognitions (Cognitive Anxiety) such as thoughts related to worry and uncontrollability, and a sensitivity to the physiological

symptoms of MPA (Anxiety Sensitivity) such as trembling hands and shallow breathing, that result in flawed performances.

Second, perfectionism is the first factor that seems to play a mediating role between musicians' MPA and their self-concept, and the influences of teachers and parents. However, only certain types of perfectionism dimensions seem to affect the two MPA factors of Negative Cognitions and Anxiety Sensitivity. That is, musicians' Anxiety Sensitivity seems to be influenced by only two perfectionism factors, namely Negative Reactions to Mistakes with Self-doubt and the Satisfaction with Achievement with Self-confidence. These perfectionism factors are linked to frustration and self-acceptance, including one's mistakes in music performance, and feelings of confidence. This suggests that Anxiety Sensitivity as a sensitivity to the physiological symptoms of MPA and the experience of flawed performances does not occur as a result of musicians' having high standards and fearing critical feedback from significant others (Fear of negative evaluation), but rather is a result of musicians' own levels of frustration and confidence, depending on the extent to which they feel comfortable and confident, and to what level they are satisfied with their achievement in music performances. The Negative Cognitions, another form of MPA is, however affected by twice as many perfectionism factors. While Perfectionistic Aspirations in Practising and the Satisfaction with Achievement with Self-confidence can reduce the occurrence of negative thoughts during and prior to performances, the factors of Negative Reactions to Mistakes with Self-doubt and Fear of Negative Evaluation tend to increase musicians' negative thinking related to musical performance. However, the Negative Reactions to Mistakes with Self-doubt was found to have a much bigger impact. Further, Perfectionistic Aspirations in Performance do not play an influence,

neither on musicians' Negative Cognitions, nor on their Anxiety Sensitivity MPA factors. Nevertheless, not aiming for perfection during performances but 'letting it happen' and focusing on the audience, and not on one's internal feelings and thoughts, are suggested to be the strategies of non-anxious performers. In contrast, over-thinking and rigidity in compulsively wanting to achieve perfection in a musical performance seems to be part of the perfectionistic traits of highly anxious participants.

Third, while perfectionism has a more immediate impact on MPA, musicians' self-concept (personal and professional self-esteem, musical self-image (the perceived gap between the actual and ideal skills as a performer, and the satisfaction with the self-image)) is suggested to indirectly affect both, musicians' MPA and perfectionism levels. Although it seems that self-concept has no power in predicting musicians' Perfectionistic Aspirations in Practising, it predicts Perfectionistic Aspirations in Performance in the opposite direction. That is, musicians with positive self-concept tend to aim for no or less perfection in their musical performances and experience low levels of both aspects of MPA. In contrast, those musicians who have a negative self-concept tend to have high Perfectionistic Aspirations in Performance and demonstrate medium/high levels of MPA. Furthermore, musicians' positive self-concept is suggested to heighten their level of Satisfaction with Achievement with Self-confidence and decrease the frequency and/or intensity of the Negative Reactions to Mistakes with Self-doubt and Fear of Negative Evaluation perfectionistic behaviours. However, the results suggest that self-concept has a minor impact on the musicians' Fear of Negative Evaluation.

Fourth, with regard to the aetiology of musicians' perfectionism and MPA, and the development of their self-concept, many interesting results were found. It was learned that musicians' self-concept is exclusively influenced by parents' anxiety (Generational Transmission of Anxiety, GTA), having a negative effect, thus reducing the potential of musicians developing positive self-concept. Similarly, only parents' anxiety (GTA) affects the two aspects of MPA, suggesting that parental anxiety heightens musicians' disposition to Anxiety Sensitivity and to experience Negative Cognitions before and during musical performances. Also, parental anxiety is the only parental factor that interferes with the level of musicians' Satisfaction with Achievement with self-confidence, suggesting that those musicians whose parents are generally anxious might be less likely to evaluate their performances with heightened feelings of satisfaction. Interestingly, only one parental factor seems to have an influence on musicians' Perfectionistic Aspirations in Practising and in Performance, and that is Parental Psychological Control, which is proposed to have an autonomy thwarting effect. This result, in turn, explains how and why musicians might develop high perfectionistic aspirations in their musicianship. Further, this study reveals that parental psychological control may increase the probability that musicians develop the perfectionistic traits of Fear of Negative Evaluation and will react to their mistakes with low self-confidence levels (Negative Reactions to Mistakes with self-doubt). In contrast, based on the findings of the study, it is proposed that Parental Autonomy Support which is considered in SDT as the opposite of Psychological Control, reduces the likelihood of musicians developing Fear of Negative Evaluation and their Negative Reactions to Mistakes with Self-doubt perfectionistic traits. This means that the presence of controlling and the absence of autonomy supportive parenting styles have

a detrimental role in the development of classical musicians' maladaptive perfectionism, and that, in turn, interferes with how they experience music performance with respect to music performance anxiety.

Finally, this study adds to our understanding of the perceived impact of the instrumental/vocal teachers, and of the musicians' self-concept, perfectionism and MPA profiles. Regarding the measured dimensions, it is suggested that teachers also have a powerful effect on musicians. Particularly, three types of autonomy supportive or autonomy thwarting teacher attitudes are proposed to contribute to musicians developing positive vs. negative profiles regarding self-concept, perfectionism and MPA levels. The following autonomy supportive attitudes were found to distinguish between musicians' positive and negative profiles: First, providing choices, encouraging and acknowledging the students' point of view can make a highly beneficial impact on musicians' development (e.g. "I felt that my teacher left enough room for my personality" vs. "I think our personalities had a mismatch"). Second, providing demonstration and detailed instruction about how and what to practise vs. giving no information about the practising methods and unclear verbal directives and advice, suggesting that clarifying the structure of learning to the student is also a crucial factor in music students' development. Third, the autonomy supportive behaviour of teachers providing a rationale for why some tasks are important also appeared to be important in differentiating musicians' positive and negative profiles.

To sum up, the results of this study provided evidence that musicians' personal and interpersonal experiences can add to psychological issues which, directly or indirectly, interfere with their performing abilities by having an evaluative focus (e.g.

perfectionistic characteristics of negative reactions to mistakes, and low satisfaction levels with achievement and competence): these contribute towards a better understanding of the processes involved in MPA and offer a more suitable way of addressing problems of maladaptivity. In contrast with previous research, the results of the present study suggest that classically trained musicians' high performance standards and fear of criticism/negative evaluation are not the major causes of MPA. The study revealed that it is more likely that musicians' increased MPA levels is due to their low confidence levels about their playing, experiencing distress and frustration about imperfections during practising and performance, and being dissatisfied with the quality of their performances. Meanwhile, the perception of autonomy supportive vs. psychological controlling behaviours of significant others can add to the formation of these characteristics.

Finally, it is proposed that the relationships among the observed intrapersonal constructs of self-concept, perfectionism, and MPA are reciprocal. Thus, negative performance experiences of musicians, including heightened levels of cognitive or somatic MPA, can exacerbate or maintain maladaptive perfectionistic thinking and attitudes, as well as reducing the chances of developing a more positive self-concept. Figure 7 provides the overall model of MPA in which both, the social and intrapersonal factors are presented.

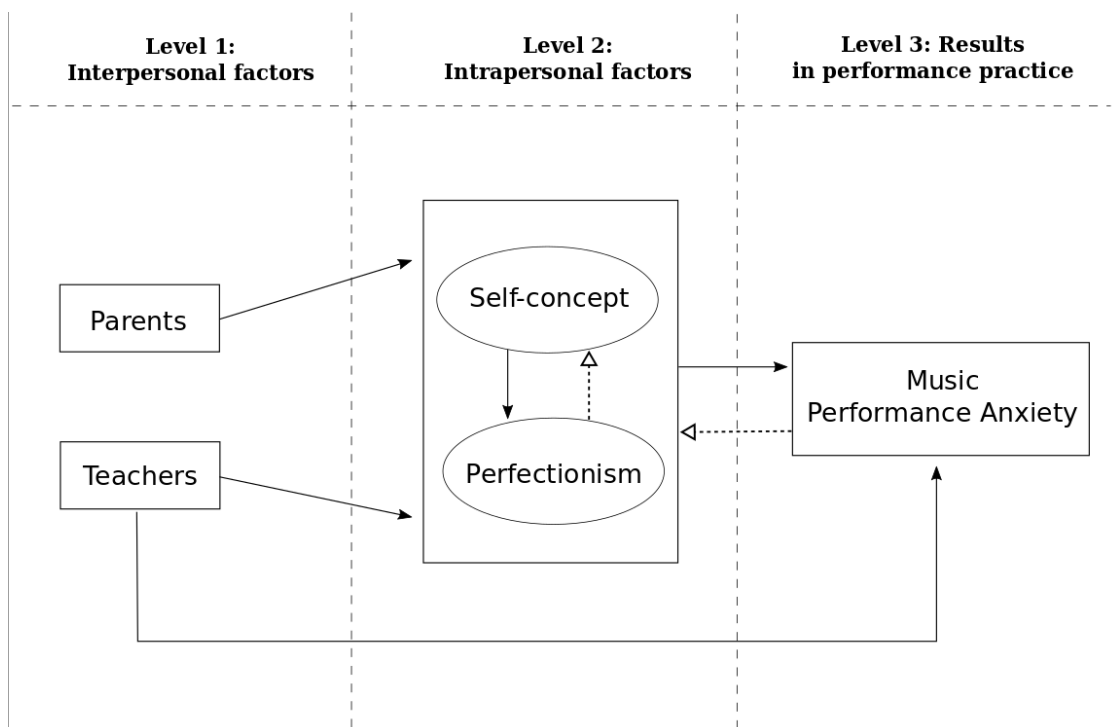


Figure 7. General model of music performance anxiety

8.6 Directions for future research

As indicated in various places throughout this discussion, there are a number of avenues for further research. Because the perfectionism measures adopted for the study contained modified wording to assess perfectionistic traits, and due to the fact that no scale appears to exist to measure musicians' perfectionistic tendencies, a first step might be to test the replicability of the findings using parallel measures to assess the relationship particularly between musicians' perfectionism, MPA and self-concept.

The present study, also, justifies the need for further larger scale qualitative and mixed-methods research to examine separate groups of musicians with maladaptive/adaptive perfectionism and low/high MPA profiles. This may reveal more detail about the

behavioural, cognitive and emotional features of musicians' effective and ineffective practice. Similarly, bigger scale qualitative and mixed-methods research can explore, in real-time and retrospective investigation, the type and impact of parent-child relationships on musicians' musical development, including their self-concept, perfectionistic traits and MPA.

Further, it would be worth approaching the problem of MPA and perfectionism by examining musicians' coping styles (which can contribute to the prediction of music performance anxiety). Because the constraints of a doctoral thesis prevented an examination of these characteristics, so it will be worth investigating these complex phenomena in future research. Thus, future studies may focus on investigating the effects of musicians' rumination, avoidance, acceptance, their facets of self-oriented and socially prescribed perfectionism in the light of pride, shame and guilt following success and failure.

Studies might also focus on the relationship between musicians' perfectionism in performance and their perceived competence as a function of skill level and type of performance. Future research could investigate whether interventions targeting self-criticism may help to reduce distress in individuals with high levels of unhealthy perfectionism. Further, longitudinal studies are necessary that explore the perfectionistic self-presentations of the developing musician that has been suggested to mediate the relationship between perfectionistic concerns and subjective well-being in a non-musical sample (Mackinnon & Sherry, 2012). Finally, longitudinal research by conducting interviews and observations with the involvement of multiple informants (e.g. parents, teachers, and peers of the participants) will be valuable to

further explore the impact of experiences with parents and teachers, and the potential differences between the musicians' perceptions and the observed influence on the participants.

8.7 Implications of the results for music teaching practice

The results of the present study underpin the suggestion of Papageorgi et al. (2007) that musicians' self-concept and trying to limit the gap between their 'ideal' and 'perceived' skills should be considered not only by the musicians themselves but their educators should be aware of this difference. This study offers suggestive evidence that the emergence of issues such as negative self-concept, maladaptive perfectionism and music performance anxiety lie in the cognitive area of musicians' functioning. Therefore, musicians' cognitive style affects how they approach themselves in formulating their self-concept, how they evaluate their performances and performing capability that determine their type of adaptive or maladaptive perfectionism, and also what type of thoughts occur in their mind prior to and during performances, which will determine the type of their music performance anxiety (MPA).

Thus, musicians' psychological well-being and their professional efficacy can be protected in the future by raising their attention about the importance of the quality of their thoughts having a positive or negative content. Equipping musicians with awareness, and particularly offering strategies that help them to direct their thoughts regarding their skills and pre- and post-performance evaluations can increase their efficacy in developing positive approaches to themselves and their practice. This in

turn, can prevent musicians' experiencing MPA in formal performance situations, including situations where the evaluative element is focal (e.g. auditions, competitions, exams), and in solo, chamber and orchestral/choral performances. The interventions can be designed to reduce the impact of negative cognitive and emotional style, particularly the negative reactions to mistakes and low sense of achievement satisfaction which were found in this study to have a strong relationship with MPA. It may be useful to raise the awareness of music students and their teachers, as well as professional music performers, that two types of competence are worth developing: one is task-value focused competency (e.g. learning the performance piece or a technique) and the other is competitive competency, when musicians acquire those skills and understanding related to the presentation of a musical piece (McPherson, Davidson, & Faulkner, 2012). Previous attempts to design interventions, such as mental skills training, have been found successful, such as in increasing tertiary music students' self-awareness of effective performance preparation, improving their practice efficiency, and assisting in shifting their views from initial anxiety towards a positive attitude of music making (Clark & Williamon, 2011).

Further, the findings support the need to emphasise the power of teacher-student relationships at music educational institutions, both at conservatoire and pre-conservatoire levels. For example, it will be beneficial to raise teachers' attention to the importance of students' basic psychological needs and the development of intrinsic motivation. Students and teachers understanding of the conditions of positive learning climates, as is suggested in self-determination theory, may increase the effectiveness of music lessons throughout all levels of musical development. Music services, peripatetic teachers and conservatoires are in a position to find effective ways of

reducing musicians' psychological and physical problems by increasing the possibility of advising teachers and their institutions and highlighting the importance of communication skills and the quality of instruction during lessons.

8.8 Scope and limitations of the study

The study had a number of limitations that warrant discussion. Given that the majority of participants were professional musicians, the methods applied in this study, including the length of the questionnaire in Phase 2, had to be relatively short in order to ease its completion using the internet. However, this limitation was aimed to be prevented by constructing an effective questionnaire (Phase 2). This was achieved by drawing on the results of the interview study (Phase 1), which provided information for the selection of the most relevant subscales for the purpose of answering the research questions. Finally, the phenomenologically-oriented in-depth interviews (Phase 3) served as a follow-up study aiming to confirm the findings of the quantitative data (Phase 2). This was achieved by revealing participants' background information that uncovered the reasons why they had different self-concept, MPA, perfectionism, and parental profiles and what experiences they had with their teachers.

Although Deci & Ryan (2000) considered human motivation as the basis of SDT, in this study musicians' motivations and goal setting were not directly measured, except for the perfectionistic aspirations of the musicians as the scope of this study did not allow to include the administration of scales that measure motivation, or the full range of subscales of the Perceived Parental Autonomy Support Scale (Mageau et al., 2015).

Further, despite evidence from previous research (e.g. Park, Heppner & Lee, 2010) suggests that maladaptive coping mediates between evaluative concerns, perfectionism and distress, musicians' coping strategies were not measured in the quantitative phase of the study. However, in the phenomenological phase of the study (Phase 3), participants' revealed information about their adopted coping styles.

The study may be limited by recording participants' self-perceptions of their own experiences (Phase 1, 3) and adopting self-report measures (Phase 2) and the self-selection of taking part in the questionnaire (Phase 2) and the follow-up interview (Phase 3) studies. However, the overall mean for MPA was moderate, and the range and distribution were good which did not indicate that overly anxious or under anxious individuals would have predominated in the research data. In addition, former research suggested (e.g. Grolnick et al., 1991; Régner et al., 2009) that students' academic outcomes are more influenced by their own perceptions of the home and school contexts than by the actual contexts themselves as they can be objectively assessed or reported by parents and teachers. Further, given the type of analyses across the three phases, causality between the measured dimensions (self-concept, perfectionism, music performance anxiety and the impact of parents and teachers) cannot be established. Thus, the results significantly add to the understanding of the relationship between these dimensions.

Throughout the research process, an attempt was made to be aware of the researcher's personal pre-conceptions, in the way the research questions were approached and during the qualitative analysis procedures. Reflexivity is a feature throughout the narrative presentation of the data in Chapter 5 and Chapter 7 for Phase 1 and Phase 3.

In order to minimise personal bias, drawing on my own personal development, and the effect this might have on the research process, the first draft of Phase 1 interview findings was re-analysed two years later, at a time point when I was distant from teaching and violin performance. This was beneficial since I had more experience of data analysis and mixed-methods research. Having a better understanding about the earlier impressions of the interviewing process and the issues the interviewees raised helped me to make minor changes accordingly. This led me to account for the interpretation of the data to design the questionnaire. During the qualitative phases of the research (Phase 1 and Phase 3), reflexivity was also enhanced by relating to the participants, and assuming that (s)he is the authority on his/her world. This was also increased by asking for clarification during the interview process probing into meanings, and attempting to get clarifications for the interviewee's words, to avoid misinterpretation of the data.

Overall, all methods have biases and weaknesses (Creswell, 2003), and to make it possible to examine the subject of this research, it was anticipated that using both quantitative and qualitative data would offer the potential to neutralize the weaknesses of each form of data: one dataset might help to explain the other, and make it possible to explore those types of questions that the other database could not answer.

8.9 Strengths of the study

This study had a number of strengths for developing an understanding of how self-concept, perfectionism, parents and teachers influence musicians' music performance anxiety.

The present study tested hypotheses on a mixed population, involving both professional and tertiary music students, that fulfilled the previously established need to test the generality of adult professional performers' characteristics of MPA and perfectionism (Kenny, 2011).

The limitation of self-report measures of a construct like music performance anxiety, is that responses may be over-reported due to a motivation to appear 'on top' of issues, or under-reported, motivated by a desire not to 'lose face' or feel inadequate. For these reasons, the inspection of both quantitative and qualitative data (cross-validation) assisted in a more thorough understanding of the characteristics of each of the musicians' profiles of their self-concept, perfectionism and the relationship with music performance anxiety, and the findings were cross-validated by the follow-up interviews in Phase 3. Such method of inquiry allowed a search for justification and clarification for the phenomenological features of participants' lived experiences and the ways in which they were communicated to the researcher. Specifically, this method of inquiry can be useful since most models of perfectionism were originally developed in contexts other than the performing arts (Gotwals & Spencer-Cavaliere, 2014).

While previous research has contributed in some ways to the understanding of MPA, none has yet been able to tell the 'whole story'. Specifically, no research has taken an exploratory and a sequential mixed-methods design, combining phenomenological analysis with statistical inquiry, in exploring the personal and social factors of musicians forming their self-concept, and their experiences of perfectionism and music performance anxiety. Qualitative research with small samples is usually more useful

in gaining in-depth perspectives on a particular issue (Myers, 2000). The questionnaire study (Phase 2) revealed details of the relationships between self-concept and perfectionism and music performance anxiety (MPA), perfectionism and MPA, parental experiences and musicians' self-concept, perfectionism and MPA, and the impact of positive and negative experiences with teachers. The qualitative interview studies (Phase 1 & Phase 3) investigated how these aspects may influence one another and revealed significant details about the influential factors (e.g. parents, teachers, thinking styles).

Overall, the present study has fulfilled some of the directions for research that have been proposed in the established research literature. First, it reflected Kenny's (2009) proposition to explore whether perfectionism is one of the main causes of MPA. It also fulfilled Patston's (2014) directive about investigating the role teachers play in music students' self-oriented perfectionism: he assumed that this was a significant driver of MPA, which teachers may unwittingly exacerbate. Further, this study accomplished Hill et al.'s (2015) suggestion that research can place a greater focus on obsessiveness, dissatisfaction, and the intra- versus interpersonal dimensions of perfectionism that might gain further insight into the lives of perfectionists. In addition, by assessing the developmental pathways of MPA from childhood to adulthood, the Phase 1 interview findings contributed to filling a gap in the literature identified by Patston (2014), namely that, in the past, there were no studies of those musicians who would never enter the profession, or who leave the profession because of MPA. The method of analysing retrospective reminiscences has not been commonly employed in music education research.

CONCLUSION

The findings of the present research contribute to the development of a newly developed model of music performance anxiety. It proposes that musicians' levels of music performance anxiety (MPA) and their cognitive styles are linked to the way they see themselves (self-concept) and their perfectionistic characteristics (negative reactions to mistakes with self-doubt, satisfaction with achievement with self-confidence, fear of negative evaluation, and their perfectionistic aspirations in practising and performance).

Thus, it is suggested that classically trained musicians' high performance standards and fear of criticism are not the major causes of MPA. Instead, low confidence levels about their playing, experiencing distress and frustration to imperfections during practising and performance, and being dissatisfied with the quality of the performance, can significantly increase MPA. Thus, having a combination of healthy self-concept and healthy perfectionism lead musicians to experience their performance with calmness, even when making errors during practising and performing. Yet, it is assumed that these intrapersonal processes are reciprocal.

Further, focusing on the self and one's predetermined ideas of achieving perfection during musical performances creates tension which adds to the experience of MPA. In contrast, focusing 'outside' one's self (e.g. considering the performance as a 'gift' to the audience) and aiming for perfection only in the practice room create a sense of composure on stage which keep MPA levels low. However, it can be that low MPA causes musicians to focus outside the self, given that they are more able to focus

outwards, and not the opposite. In addition, musicians with high levels of MPA focusing on the audience (even if aiming at a gift) may become even more anxious on stage.

Finally, this study contributes to a deeper understanding of the impact of interpersonal influences of parents and teachers who are suggested to play a mediational role in the development of musicians' profiles of self-concept, perfectionism and MPA. From the perspective of Self-determination theory, these social influences have a positive effect when they support the individual basic psychological needs of the musicians, thus parents and teachers dismiss psychologically controlling behaviours and retain autonomy supportive guidance.

APPENDIX A

Phase 1 Participant Consent Form



Dear Participant,

Thank you for agreeing to take part in this research.

My name is Emese Hruska and I am a PhD candidate in the School of Education at the University of Roehampton. My project focuses on advanced musicians' attitudes and experiences towards musical practice, and I am collecting information via interviews. The interview will take approx. 1 hour in a quiet place where you wouldn't be disturbed.

Investigator: Emese Hruska

Investigator's contact details:

Applied Music Research Centre - Room QB 138, Roehampton University, Southlands College, Room QB 138 Roehampton Lane, London, SW15 5SL

Email: hruskae@roehampton.ac.uk

Telephone: 07772534192

Consent Statement:

I, agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Signature

Date

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However, if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies.

Director of Studies: Professor David Hargreaves

Director of Studies' contact details:

Applied Music Research Centre, Roehampton University, Southlands College, Roehampton Lane, London

Office location: Queens Building, QB135

Email: d.j.hargreaves@roehampton.ac.uk

Telephone: 020 8392 3224

Head of Department: Marylin Holness

Department: Education, Froebel College, Roehampton University, Roehampton Lane, London, SW15 5PJ

Office location: Cedar Building; 007

Email: M.Holness@roehampton.ac.uk

APPENDIX B

Phase 2 Participant Consent Form (online)

Title: Musicians and perfectionism

Researcher: Emese Hruska, Doctoral Student, University of Roehampton

Supervisor: Professor David Hargreaves

Dear Research Participant,

My name is Emese Hruska, I am a Doctoral student in Music Psychology at the University of Roehampton (London). I am inviting classical musicians and singers, professional or in higher education, to complete an online survey to explore musicians' types and causes of perfectionism and music performance anxiety. Also, I would like to see how practising methods might affect the performer's level of anxiety and the ability of keeping the anxiety under control.

Prior to administering this survey, a qualitative interview study took place that explored advanced musicians' attitudes and experiences towards their musical practice. The analysis of the interviews determined the content of this survey.

About the research

Findings from existing research suggest that five out of ten musicians find performance anxiety problematic, and there are indications that perfectionism might be one of the causes of stage fright. Little research has investigated classical musicians' experiences with perfectionism concerning performance anxiety and musical practice.

The final aim of the researcher is to help classical musicians in meeting their high standards in music performance without experiencing any negative thoughts or feelings when the music sounds 'imperfect', and to keep a balance between aims and satisfaction with their achievement.

Your involvement

The procedure involves filling an online survey that will take approximately 15 minutes. Because the survey focuses on your musical and life experiences, questions will involve asking about your age and gender.

You can receive the results of your submission by email, and for this I will need your email address. After the evaluation of the survey, in a different phase I will conduct an

interview study which will involve a small number of participants. If you would like to take part in that, you will need to click on the first option at the end of the survey.

Data protection and confidentiality

I agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy. Please note: if you have a concern about any aspect of your project or any other queries please raise this with the investigator (or if the researcher is a student you can also contact the Director of Studies).

Emese Hruska (PhD candidate, University of Roehampton)
hruskae@roehampton.ac.uk
emese.hruska@gmail.com
07772534192

Professor David Hargreaves – Director of Studies
d.j.hargreaves@roehampton.ac.uk
020 8392 3224

However, if you would like to contact an independent party please contact the Head of Research:

Prof. Andrew Stables, School of Education, University of Roehampton, Froebel College, Roehampton Lane, London SW15 5PJ
andrew.stables@roehampton.ac.uk
0208 392 3865

THIS PROJECT HAS BEEN APPROVED UNDER THE PROCEDURES OF THE UNIVERSITY OF ROEHAMPTON'S ETHICS COMMITTEE

Please select your choice below:

Clicking on the "agree" button below indicates that

- you have read the above information
- you voluntarily agree to participate
- you are at least 18 years of age

-- Agree

APPENDIX C

Phase 3 Participant Consent Form



Dear Participant,

Thank you for being interested in the next phase in my research project which focuses on advanced musicians' attitudes and experiences towards musical practice. You were invited to take part because your results indicate that the study would benefit in understanding the issue of perfectionism by exploring your experiences in more detail.

The process will contain an interview where you will be able to talk openly about your views and feelings of how you developed as a musician and what is your general routine to undertake work. The interview will take for about an hour.

Investigator: Emese Hruska

Investigator's contact details: Applied Music Research Centre, Room QB 138,
Roehampton University, Southlands College, Room QB 138 Roehampton Lane,
London, SW15 5SL

Email: hruskae@roehampton.ac.uk

Phone: 07772534192

Consent Statement:

I, agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Signature

Date

Please note: If you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However, if you would like to contact an independent party please contact the Head of Department (or if the researcher is a student you can also contact the Director of Studies).

Director of Studies: Professor David Hargreaves
Applied Music Research Centre, Roehampton University, Southlands College,
Roehampton Lane, London, SW15 5SL
Office location: Queens Building; QB135
Email: d.j.hargreaves@roehampton.ac.uk
Phone: 020 8392 3224

Head of Department: Prof. Andrew Stables
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Lane, London SW15 5PJ
Email: andrew.stables@roehampton.ac.uk
Phone: 0208 392 3865

APPENDIX D

List of topics/questions for the Phase 1 interviews

[Type of interview: SEMI-STRUCTURED with the opportunity of open-ended questions for the participant to express his/her free opinion]*

*Any information in [] are for only the investigator, used as a guideline.

- Please tell me your age, gender, nationality, and where you currently live!
- What is your chosen instrument and what stage of your career are you at?
- Tell me anything from your training and career that formed a memorable experience for you! Do you remember any life situations [*within and outside the music domain*] that you feel made an impact on you as a developing musician? [*in a positive or negative way; e.g. early and later relationships, memories about happenings with teachers/peers*]
- What expectations did your parents, teachers or others have of you when you were younger?
- Please tell me about the examinations or competitions or public performances you took part in as a child. [*What music did you perform? Where were they held? Who was the audience? How did they make you feel (before, during and afterwards)? Whose decision was it for you to take part? Who determined the repertoire?*]
- How would you describe yourself as a person? How does your personality connect to your identity as a musician? [*How do you deal with difficulties such as stress? How about perfectionism in your musical career and/or in private life? Is it related to performance anxiety/living up to your musical potential?; Balance this with questions about confidence*]
- What is your view of success in life, and in your musical career? [*Self-actualising, achieving goals, and how do you work towards achieving these goals? What is more important: the goal or the activities you undertake?*]
- If you have any more thoughts that you think may be relevant to perfectionism, please feel free to talk about them.

APPENDIX E

Phase 2 online questionnaire

Section 1

As a person, I have high self-esteem.

1 - not very true of me 2 3 4 5 - very true of me

Section 2 - Performance anxiety

The following questions relate to your experiences of performance anxiety:

1. Is performance anxiety a problem for you before your performances?
(e.g. negatively affects your performance)

1 - almost never/never 2 - rarely 3 - sometimes 4 - often 5 - almost always/always

2. Is performance anxiety a problem for you during your performances?
(e.g. negatively affects your performance)

1 - almost never/never 2 - rarely 3 - sometimes 4 - often 5 - almost always/always

3. Does the quality of your performance suffer because you are anxious?

1 - almost never/never 2 - rarely 3 - sometimes 4 - often 5 - almost always/always

4. Do you use beta-blocker medication to manage performance anxiety?

1 - almost never/never 2 - rarely 3 - sometimes 4 - often 5 - almost always/always

5. During my performances, my body is too reactive.

E.g. fast heartbeat, shallow breathing, dry mouth, shaking hands, cold hands etc.

1 - almost
never/never 2 - rarely 3 - sometimes 4 - often 5 - almost
always/always

6. Do bodily symptoms that might distort your performance bother you?

E.g. shaking or sweaty hands, rapid heartbeat, dry mouth, shallow breathing etc.

NA - I don't have bodily 1 - not at 2 - a 3 - 4 - a 5 -
symptoms. all little moderately lot extremely

7. During my performances, I can easily keep my focus on playing.

1 - almost 2 - rarely 3 - sometimes 4 - often 5 - almost
never/never always/always

8. Does it scare you when you have difficulty in keeping focus to play?

E.g. shaking or sweaty hands, rapid heartbeat, dry mouth, shallow breathing etc.

NA - I don't have bodily 1 - not at 2 - a 3 - 4 - a 5 -
symptoms. all little moderately lot extremely

9. In which performance situations do you feel the most anxious?

Choose up to three options if necessary:

- Solo performances
- Chamber group performances
- Orchestra performances
- Performing for a small audience
- Playing next to 'a name' in the orchestra section/chamber group
- First rehearsal with a new group/orchestra
- Performing for people I know well
- Performing for an expert audience
- Auditions
- Performing in front of big crowds
- Exams
- I have stage fright most times
- I don't have stage fright. I embrace nerves.
- Other:

10. Even if I work hard in preparation for a performance, I am likely to make mistakes.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

11. During a performance I find myself thinking about whether I' ll even get through it.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

12. Thinking about the evaluation I may get disruption with my performance.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

13. Even in the most stressful performance situations, I am confident that I will perform well.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

14. My worry and nervousness about my performance interferes with my focus and concentration.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

15. I often prepare for a concert with a sense of dread and impending disaster.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

16. After the performance, I replay it in my mind over and over.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

17. I worry so much before a performance, I cannot sleep.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

18. I generally feel in control of my life.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

19. I never know before a concert whether I will perform well.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

Section 3 - Musical identity

This section focuses on how you perceive yourself as a musician. Please be honest and feel free to choose what really describes you the most realistically, rather than what you wish to be like. All of your answers are confidential.

1. In music, I have high self-esteem.

1 - not very true of me 2 3 4 5 - very true of me

2. Please rate your 'ideal' and 'actual' self-image as a performer. (For example, if you think that ideally you would like to be a superb performer, but that actually you have rather low confidence in performing, you might rate your actual self-image as 3 and ideal as 10)

My self-image as a performer is:

1 2 3 4 5 6 7 8 9 10

Actual

Ideal

3. How much does it bother you that your actual self-image is different to your ideal self-image?

(If that is the case)

1 - not at all 2 - a little 3 - somewhat 4 - a lot 5 - extremely

4. Please rate your 'ideal' and 'actual' effort in working towards your goals.

(For example, if you think that ideally you should work very hard but actually you don't work that much, you can rate your actual effort as 3 and ideal as 10)

My effort is:

1 2 3 4 5 6 7 8 9 10

Actual

Ideal

5. How much does it bother you that your actual effort is different to your ideal effort? (If that is the case)

1 - not at all 2 - a little 3 - somewhat 4 - a lot 5 - extremely

Section 4 - Aspirations in and reactions to musical practice

In this section the focus is on your aspirations, reactions and feelings that you usually experience during your practising sessions and performances.

1. When I am practising, I feel the need to be perfect.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

2. When I am practising, I strive to be as perfect as possible.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

3. When I am practising, it is important to me to be perfect in everything I attempt.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

4. When I am practising, I am a perfectionist as far as my targets are concerned.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

5. When I am practising, I have the wish to do everything perfectly.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

6. When I am practising, I feel extremely stressed if everything doesn't go perfectly.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

7. After I finished practising, I feel depressed if I have not been perfect.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

8. When I am practising, I get completely furious if I make mistakes.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

9. If something doesn't go perfectly when I am practising, I am dissatisfied with the whole session.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

10. When I am practising, I get frustrated if I do not fulfil my high expectations.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

11. Even when I do something very carefully during preparing for my performances, I often feel that it is not quite right.

1 - strongly disagree	2 - disagree	3 - neither agree, nor disagree	4 - agree	5 - strongly agree
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12. I usually have doubts about the simplest things I do in my musical practice.

1 - strongly disagree	2 - disagree	3 - neither agree, nor disagree	4 - agree	5 - strongly agree
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13. I tend to get behind in my work because I repeat things over and over.

1 - strongly disagree	2 - disagree	3 - neither agree, nor disagree	4 - agree	5 - strongly agree
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14. In my musical practice, it takes me a long time to do something 'right'.

1 - strongly disagree	2 - disagree	3 - neither agree, nor disagree	4 - agree	5 - strongly agree
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15. When I am performing, I feel the need to be perfect.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

16. When I am performing, I strive to be as perfect as possible.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

17. When I am performing, it is important to me to be perfect in everything I attempt.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

18. When I am performing, I am a perfectionist as far as my targets are concerned.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

19. When I am performing, I have the wish to do everything perfectly.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

20. When I am performing, I feel extremely stressed if everything doesn't go perfectly.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

21. After the concert/recital, I feel depressed if I have not been perfect.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

22. When I am performing, I get completely furious if I make mistakes.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

23. If something doesn't go perfectly during my performances, I am dissatisfied with the whole concert/recital.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

24. When I am performing, I get frustrated if I do not fulfil my high expectations.

1 - never 2 - rarely 3 - sometimes 4 - often 5 - mostly 6 - always

25. Regarding performing, I find it difficult to meet others' expectations of me.

1 - disagree 2 3 4 - neither agree, nor disagree 5 6 7 - agree

26. Others will like me even if I don't excel at a performance.

1 - disagree 2 3 4 - neither agree, nor disagree 5 6 7 - agree

27. Others think I am okay, even when I do not succeed in a performance.

1 - disagree 2 3 4 - neither agree, nor disagree 5 6 7 - agree

28. Although they may not say it, other people get very upset with me when I slip up.

1 - disagree 2 3 4 - neither agree, nor disagree 5 6 7 - agree

29. People around me think I am still competent even if I make a mistake in a performance.

1 - disagree 2 3 4 - neither agree, nor disagree 5 6 7 - agree

30. Doing my best in performance never seems to be enough.

1 - strongly disagree	2 - disagree	3 - slightly disagree	4 - neutral	5 - slightly agree	6 - agree	7 - strongly agree
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31. My performance rarely measures up to my standards.

1 - strongly disagree	2 - disagree	3 - slightly disagree	4 - neutral	5 - slightly agree	6 - agree	7 - strongly agree
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32. I am hardly ever satisfied with my performance.

1 - strongly disagree	2 - disagree	3 - slightly disagree	4 - neutral	5 - slightly agree	6 - agree	7 - strongly agree
--------------------------	-----------------	--------------------------	----------------	-----------------------	--------------	-----------------------

33. I often feel disappointment after my performances because I know I could have done better.

1 - strongly disagree	2 - disagree	3 - slightly disagree	4 - neutral	5 - slightly agree	6 - agree	7 - strongly agree
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Section 5 - Parental and teacher experiences

Please answer the following questions about your mother and father while you were growing up. If you did not have any contact with one of your parents (e.g. your father), but another parent of the same sex lived with you (e.g. your stepfather), please answer the questions about this other adult. If you did not have any contact with one of your parents, and no other adult of the same sex lived with you, please choose 'Not applicable' about this parent. Using the scale bellow, please indicate the extent to which you agree with each of the statements regarding your mother and father' s behaviours. BE CAREFUL, the order of responses for your mother and father changes for each item.

1. When my parents asked me to do something, they explained why they wanted me to do it.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Mother							
Father*							

2. My parents refused to accept that I could want simply to have fun without trying to be the best.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Father*							
Mother							

3. When I was not allowed to do something, I usually knew why.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Mother							
Father*							

4. My parents believed that, in order to succeed, I always had to be the best at what I did.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Father*							
Mother							

5. In order for my parents to be proud of me, I had to be the best.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Mother							
Father*							

6. My parents made sure that I understood why they forbid certain things.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Father*							
Mother							

7. My parents insisted that I always be better than others.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
Mother							
Father*							

8. When I asked why I had to do, or not do, something, my parents gave me good reasons.

1 - Do not agree at all	2 - Hardly agree	3 - Slightly agree	4 - Somewhat agree	5 - Agree	6 - Strongly agree	7 - Very strongly agree	Not applicable
----------------------------------	------------------------	--------------------------	--------------------------	--------------	--------------------------	-------------------------------	-------------------

Father*

Mother

9. My parents were mostly responsive to my needs.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

10. My parents always listened to me.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

11. My parents encouraged me to try new things.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

12. Excessive worrying is a characteristic of my family.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

13. One or both of my parents were overly anxious.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

14. As a child, I often felt sad.

1 - strongly disagree 2 3 4 - neither agree, nor disagree 5 6 7 - strongly agree

15. During my musical studies:*

- I had all my teachers wonderful and I am very satisfied about my education.
- I had one teacher or more with whom I didn't feel comfortable or I had some difficulty.

16. What usually happened when you studied with your teacher? Please tick all statements that apply:*

- I felt that my teacher was committed to me and to teaching.
- I felt that the hard work and effort that I invested into practising wasn't acknowledged.
- My teacher acted as a guide/mentor.

- I received much more criticism than praise about how I played.
- My teacher taught me how to act professionally in the musical world.
- My teacher emphasized to practise long hours but I didn't get detailed information about how to practise (e.g. the difficult bits).
- My teacher and me easily agreed about what and how to do (e.g. musical interpretation, studies, technique)
- My teacher did not believe that I could succeed as a musician.
- My teacher was realistic about my musical talent.
- My teacher couldn't explain clearly what (s)he wanted.
- I felt that my teacher left enough room for my personality.
- My teacher didn't show a real interest in my musical development.
- I felt that my teacher was respectful, connecting and supportive towards me.
- My teacher always focused more on problems instead of solving those problems in my playing.
- My teacher provided me plenty of demonstration about how to play a piece.
- My teacher didn't tell me what to concentrate on during playing.
- My teacher gave me detailed instruction about what and how exactly to practise, and what benefits I could gain from it.
- My teacher usually didn't tell me why I had to practise certain exercises that I found boring or difficult.
- My teacher showed me what and how to focus on whilst playing during practising and on stage as well.
- My teacher didn't teach me how to memorize or interpret a piece.
- I couldn't express my interests freely and I had to follow exactly what my teacher said.
- My teacher was inconsistent in her/his way of teaching.
- I think our personalities had a mismatch.
- Other:

17. How did this teaching style affect you?

- I was developing in a way I really wanted.
- I got confused about what was expected from me.
- I had great breakthroughs by discovering I could play really well.
- I lost confidence in my playing.
- I was trusting myself and my musical skills.
- I developed guilt about not doing well enough in my musical studies.
- I got more open-minded.
- I became anxious before or during performances.
- I got anxious about life in general.
- I gained confidence about performing.
- My personality developed a lot.
- I got more critical about my playing.
- I accepted myself more than before studying with my teacher.
- I feared negative feedback from anyone (e.g. my teacher, audience).
- I was listening to my instincts about what's right or wrong.
- I believed that I wasn't a good musician.

- I could accept mistakes without feeling frustrated.
- I didn't trust that how I practised was a good way of practising.
- I was trusting myself on stage.
- I started not enjoying my musical activities.
- I was trusting my audience in any performing situation.
- I could push myself to get to the level I wanted to.
- I increased my hours of practising.
- I practised far too much with few results.
- I was enjoying practising and performing.
- I started not enjoying my musical activities.
- I was afraid at my lessons.
- I was able to balance pros and cons well together.
- Other:

General information

The country in which you currently work or study:

What is your age?

Please type in a number, e.g.: 34

What is your gender:

Male

Female

Other:

What is your main instrument (including voice)?

Years of playing your instrument/singing:

Please type in a number, e.g.: 12

Current stage of your career:

- Undergraduate student - First year
- Undergraduate student - Second year
- Undergraduate student - Third year
- Undergraduate student - Fourth year
- Graduate student (e.g. MMus)
- I am a professional with a first degree (e.g. BMus)
- I am a professional with a higher degree (e.g. MMus)
- Other:

Years of professional performing experience (if performing professionally):

Please type in a number, e.g.: 5

Type of musical role you mostly perform at:

(If you are a student, choose the option that applies to you the most)

- Solo performance
- Chamber music

- Orchestral music
- Opera chorus
- Choir
- Other:

I shall get in touch with you, if you agree to take part in the following phase of the study or if you'd like to receive your results by email. For these, you'll need to provide your email address. All information will be treated with confidentiality.*

- Yes, I am interested to take part in the future.
- No, thank you.
- Other:

If you are interested, please provide your email address:.....

Congratulations, you have finished! Thank you very much for your responses. Your contribution is much valued and very important to the research.

Don't forget to press the SUBMIT button at the bottom of this page that will take you to a new page saying 'Your response has been recorded'.

APPENDIX F

Phase 3 interview questions

Q1. How do you see yourself as a musician? (*and as a 'performer'*)

Prompts:

What effort means to you in your musical practice?

What does healthy self-esteem mean to you?

Q2. What do satisfaction and achievement mean to you regarding your musicianship? (*including all aspects of your work as well as performing*)

Prompts:

What kind of experiences do you have about being satisfied/dissatisfied with your performances?

What is going on in your mind then? (thoughts/ associations/ fantasies)

What kind of reactions do you have? (feelings/ moods)

Q3. What other people's opinions, for example the audience's opinion, mean to you?

Q4. What did your parents' role mean to you in your music when you were growing up?

Q5. What did your teachers' role mean to you in your musical training?

Prompts: Teaching, support, guidance

Q6. What does 'perfection' mean to you in your musical practice?

Prompts:

How do you interpret your mistakes when you are practising?

What is going on in your mind then? (thoughts/ associations/ fantasies)

What kind of reactions do you have? (feelings/ moods)

What do you think about your decisions you make during practising or regarding your musical work in general? (e.g. about technique/ new piece)

How do you interpret your mistakes that happen during performances?

What kind of reactions do you have to your mistakes when you are performing?

What is going on in your mind then? (thoughts/ associations/ fantasies)

How do performance mistakes affect you? (feelings/ moods)

Q7. What do 'nerves' or 'anxiety' mean to you when it comes to performing?

Prompts:

What kind of thoughts do you have regarding the performance? (good/bad, before/during perform.)

How do you interpret these thoughts?

Why do you think symptoms appeared at that time of your musical practice?

How does that feel in your body?

What was going on in your mind then? (thoughts/ associations/ fantasies)

Q8. Is anything else that you would like to add which we didn't talk about but you feel that it is important to you as a musician?

APPENDIX G

Equalization of the score of questionnaire items

The equalization was conducted by applying the following generic mathematical formula:

$$f(x) = \frac{b' - a'}{b - a} * x + \frac{b * a' - b' * a}{b - a}$$

where the $f(.)$ function is responsible for mapping the values of the $[a .. b]$ interval to that of the $[a' .. b']$ interval.

In the formula, the following parameters were used for equalizing the values of the 1-5 range scale: $a = 1$, $b = 5$, $a' = 1$, $b' = 7$. This way, the new values on the 1-7 scale were computed by: $1.5 * \text{variable} - 0.5$.

In the generic mathematical formula for equalizing the values of the 1-6 range scale, the following parameters were used: $a = 1$, $b = 6$, $a' = 1$, $b' = 7$. In this way, the new values on the Likert 1-7 scale were computed by: $1.2 * \text{variable} - 0.2$. Using the formula this way, an original value of 3 on both the 1-5 and 1-6 Likert scales was transformed to 3.50.

Note. The values of specific items in the music performance anxiety and perfectionism section were equalized.

APPENDIX H

List of deleted items from the quantitative analysis (Phase 2)

Item number and wording	Item's origin	Factor loading
S3Q4 On a 1 – 10 scale, please rate your 'ideal' and 'actual' effort in working towards your goals.	Self-developed	SPSS attempted to extract 2 factors. In iteration 25, no local minimum was found, extraction was terminated.
S3Q5 How much does it bother you that your actual effort is different to your ideal effort?	Self-developed	
S2Q4 Do you use beta-blocker medication to manage performance anxiety?	MPA subscale	Excluded from EFA*
S2Q16 After the performance, I replay it in my mind over and over.	Kenny-MPAI: Pre and post-performance rumination subscale	.295
S2Q18 I generally feel in control of my life. (Reverse coded)	Kenny-MPAI: Controllability subscale	.336
S5Q14 As a child, I often felt sad.	Kenny-MPA: Generational Transmission of Anxiety subscale	.199

Note. * EFA = Exploratory Factor Analysis

APPENDIX I

Female viola player-1

Age: 36

Gender: Female

Instrument(s): Viola (main), violin (until 14 years of age)

Researcher: Tell me anything from your training and career that formed a memorable experience for you!

Female viola player-1: I studied in London, and I was doing a little bit of gigs here and private teaching. Now I work in an orchestra in [name of the country]. I did my undergrad in [country] then three years of postgrad in [name of institution]. I played the violin till I was about fourteen. Why I switched? Oh, that's interesting because my teacher said that I would have more jobs as a viola player.

Researcher: Because there are too many violinists?

Female viola player-1: They are saying that but actually there are far too many viola players in the UK and not enough good violinists. And actually, it didn't work in the way I wanted.

Researcher: Are you not happy with it?

Female viola player-1: Not always, not always. I prefer the violin. I just got one violin and I am practising on it but just by myself. I was doing some gigs on the violin in the past but my violin got lost and I didn't have a violin for a while then I stopped playing the violin, and I got this job in [name of country] for viola.

Researcher: What stage of your career are you at now?

Female viola player-1: Hm, probably transitional. Transitional because I am not yet settled in my job. I was aiming to find a job and to hold to a job and make the best of it and now I am doing this in [country] but all I wish is to have a better job. I am doing auditions and I'll see what happens. So, the transition is between studying and a better job that this current position is not my dream job. I am doing it for five years now. And I did more than ten auditions in the meantime and in two orchestras I got on the extra list as an additional viola player but not the job itself.

Researcher: How do you find auditioning?

Female viola player-1: Auditions are getting harder after you finished studying because you don't work with a teacher. It's harder when you are on your own. And it's harder

when you work in the same time in an orchestra. After the work with the orchestra, you have to go back home and practise the audition repertoire which is completely different than the repertoire that you are playing at the orchestra, and it's in a different way and with a different level of energy. And it's actually hard to keep up with it on the highest level. It is both physically and mentally tiring because sometimes I can't switch so fast from orchestra repertoire to solo work. I still haven't found the golden formula for the auditioning on how you are supposed to play in the auditions for orchestras to impress the decision-makers because sometimes they'd say 'Oh, it's not enough individuality', sometimes they'd say 'Too much sound!', sometimes not enough sound; I mean you never know what they are looking for unless you know them.

Researcher: So how do you try to work out your 'golden formula'?

Female viola player-1: Ahh, I do some yoga. For my best auditions I did some yoga and some Buddhist practise which I think it helped with physical alertness, breathing and focusing. And meditation helped a lot but that itself need a lot of practise. So, if you work in an orchestra on a full-time basis it's not easy with all these practises, the audition repertoire and meditation and yoga, and practising your repertoire for your work and if it's especially a hard one or a new one, it's not enough time. And we have sometimes chamber music activities in which I am participating at the orchestra as well, and I play as a soloist with my orchestra which is again not an audition repertoire, so it is difficult for me to combine all these activities. Sometimes I just switch off and I don't bother.

Researcher: But do you think it's nice to switch and have a break between each?

Female viola player-1: But the break becomes too long and you don't want to go back to it. It's partly self-discipline and I have to work on it definitely.

Researcher: How do you feel about your self-discipline?

Female viola player-1: It's a love and hate relationship. Sometimes it's perfect and sometimes is impossible. It's like when I manage to focus on and achieve the results what I wanted then I am super-happy, and that gives me a lot of energy.

Researcher: And satisfaction?

Female viola player-1: Definitely. And confidence as well. But if I don't manage, I hate it but it happens you know. I feel like I failed and I wasted my time somehow.

Researcher: Do you think it is what really happened or it's just a feeling that is misleading you?

Female viola player-1: Probably it's just a feeling but it's kind of real as well because I planned something and I didn't do it.

Researcher: Was the plan realistic or too ambitious?

Female viola player-1: Aaaah, that's the thing. May be, it wasn't realistic or I was easily distractible. Well, [name of the country] is full of distractions. It's too beautiful, you have so many friends and too nice things to do around and it's a wonderful place to live actually and it's not the best place to work for these reasons [laughs].

Researcher: How long have you been trying, since you work in [country], to get another job?

Female viola player-1: Oh, from the first two months. I started working there in 2008. Before this job I was working another six years in an orchestra but it was a private orchestra in [name of country]. And it was a part-time orchestra and we were busy for two weeks every month. It was helping me financially to fund my studies in [the country] because I was doing my undergrad at that time. But then I completely stopped playing classical music for a while.

Researcher: Why did you stop?

Female viola player-1: Why?! I was sick of it! I was sick of the system in a way. I wasn't particularly happy in the orchestra and I didn't see the point of continuing with classical music because I wasn't earning any money and I didn't see much sense to continue in that way. So instead of working in orchestras, I played with my husband as a duo and we were working in hotels in the [names of countries]. We went to work in hotels because we needed the money, so we earned some savings then we came here. And first I studied, then he studied.

Researcher: Did you enjoy working in hotels?

Female viola player-1: Yes, definitely. We had our own repertoire, we had our group absolutely free without any teachers or anyone telling us what to do, and we created our own style. So that was kind of liberating and that was probably the best thing I have done.

Researcher: That's exciting! Why did you come back then?

Female viola player-1: Now, I kind of regret that I didn't continue that way. But I came back because I felt like I wanted to play classical music. And I said, 'Ok, then London!' and my husband was terrified but I kept insisting on this idea and, poor him he came with me and he is still here but I am hoping that he won't be stuck being here forever. I think we could revive our duo if he came to [country where currently Female viola player-1 resides]. Fortunately, I didn't have to pay tuition fees for my masters because I had a scholarship but this doesn't matter. The years matter while we did the hotel work in our twenties. It's one thing to be in your twenties and another to be in your late thirties and he is forty now. And one wants to be settled somewhere. But London is probably one of the best places in the world for music because probably here are one of the best musicians in the world; well some of them, not all but they come here to do concerts and it's good to listen to great musicians performing live. When you listen to them with your own ears and not recordings, it's a great influence. But just to sit in London and suffer of working in odd jobs for going to concerts that's crazy. In the last year of my studies in [name of institution] I was ushering at a main concert hall and whilst listening to the concert on the side I was thinking and asking myself that 'What am I doing? It's not what I want! I want to be on the stage.' And I got quite frustrated from that.

Researcher: How long did this frustrated period last?

Female viola player-1: May be. I started feeling this from the beginning, so may be for a year or two.

Researcher: What other memorable experiences did you have from your musical practice?

Female viola player-1: Ok, a memorable one. I didn't like the system in [name of institution where she completed her masters] at all because they didn't care about the students. I guess they cared about money. They were putting me in a representative position because I had that scholarship and I had to work with them, you know.

Researcher: But did they give you opportunities to perform?

Female viola player-1: Of course! I think this was better than for other people but I think that time I took it for granted because I thought that because I was a student I was supposed to do performing. Now actually I find it in a way that they were good opportunities, better than lot of my peers had in [her institution]. I remember actually a lot of people were complaining that they weren't doing enough orchestra projects, they didn't get good positions with the seating and they didn't get the good projects. And I always been doing the nice projects, I always had a nice position and I was in literally all projects. Also, sometimes I was doing the principal role and I thought that this was completely normal. I never thought that I was a star or something like that but I thought that this is how it should be. That they should care for the students and give them opportunities. Also, I had a chamber group and we did some concerts, and because the director of the chamber music liked our group very much, so he arranged concerts for us. But I thought again that this is something that he is supposed to do for us and I never thought that it was something special [laughs].

Researcher: So, you had high expectations and you wanted to make opportunities to happen?

Female viola player-1: I wanted to learn more and I wanted actually only one thing that I never got actually: to be entitled for more lessons. More than one hour a week with my teacher. Because one hour definitely wasn't enough and I had a conversation with the artistic director, I had a conversation with the institution's director as well and I said to them that "One hour is not enough! You have such high requirements and how am I going to fulfil your requirements if you don't give me enough time with my teacher to prepare me [for the exam]?" Also, I said that "I am coming from a different education system. In [country of origin] at the exam they expected one thing and here in the UK you expect another thing and I don't know what you expect from me, I don't really know what you want from me!" I was told that I could arrange private lessons with my teacher. But my teacher didn't have the time anyway to give me more lessons. And I was also told that "You can arrange lessons with someone else, nobody is stopping you!" And I argued that these private lessons would cost me and I don't have that money, and I believed that they were my school they should give me this opportunity.

Researcher: What was the feedback?

Female viola player-1: Nothing! Nothing. I got the scholarship for one more year, probably that was the result.

Researcher: This is still something, don't you think?

Female viola player-1: But I was very tough. I was like not at all polite and I was angry with them.

Researcher: What feelings did you have when you saw that you weren't understood properly?

Female viola player-1: Bad. Bad because when I am playing a piece that I am not sure about whether it's played correctly or not and then you'll have your exam and you get your report saying that something is not all right but you never heard of it before. Once I had a report that brilliant but I lost marks because I didn't consider the size of the room. I had the feeling that nobody told me what I was supposed to do. And I had a blind, intuitive thing in me to avoid hurdles, if you know what I mean. And this was the feeling during all the three years of my studies. And I was anxious. My last teacher was wonderful but the first three years were awful but at least the orchestra was fantastic and my orchestra experiences were great but not my lesson ones. After I got here to study, I wondered that my standard got lower and I was really worried. Then my teacher after the first year left and another came. He was actually a really nice person and nicer than the previous one but I didn't completely understand what he wanted from me. For me it looked that he didn't have a system and he didn't exactly know how to help me. For example, he was not consistent in those things that he was telling me which was very confusing and disturbing at that time. Otherwise he was a very good person, no doubt, but very confusing. And he left anyway, and I was very lucky. I turned out to be the student for the new teacher's job interview, and I was playing for every candidate and they all were instructing me and I saw their different styles of teaching. The head of strings chose a Bulgarian contemporary piece from my repertoire that the candidates possibly didn't know. Also, he instructed me to not to use the instructions [for the piece] after one interview to the another, so I had just to be myself as a player in a natural way. Actually, there were only four candidates and I was particularly impressed with two.

Researcher: So, what were they like?

Female viola player-1: Well, it was so long time ago. I remember that there were two young guys and I wasn't very impressed with the last applicant. He was weak. Not being clear exactly with his point in his teaching. They were both playing very well regarding the technique but it's not the main point when you are teaching. Your student has to be able to understand what you mean if you are a teacher. Well, the guys; they were interesting but not my type. He was fantastic, I mean, I could see he was amazing but he was pushing me too much, you know kind of too much energy. And the other was really like a magician. He didn't say a lot but he changed everything and I felt like 'Ah, this is it!' and I spoke with the head of strings and we both agreed that he was the best amongst the others. Actually, he was really good. So, he got the place and we had a very good [teacher-student] relationship. After the interview he even said that he wanted to be my teacher in case I chose him to study with him. In a year, I think I improved a lot. At the beginning of the year I felt like I had no idea what I was doing. And I asked him to help me because if I don't overcome this bad experience I had, I can't see a point of continue playing. He helped me mostly psychologically and in some technical stuff too. I learned that I shouldn't listen that much to my teacher and then I am responsible for my own sound and my own experience. So, he didn't really teach me many things. He didn't say a lot but he changed really everything and he changed my attitude to my own playing. He never said 'amazing, wonderful, lovely' or whatever. He was very reserved with

compliments but very straight with his point and very respectful. He was really practical and supporting you to be in your own way. It doesn't matter if the teacher is a star or just a novice teacher. What matters is that how the student will play after his teaching.

Researcher: What was your approach before and after he changed your attitude about your playing?

Female viola player-1: My approach before was: playing faster, louder and I was checking the intonation to play all the notes and of course to have some phrase. But it was in a different way and I can't really explain. He just made me to listen to more in detail, both technical and musical details. For example, if something doesn't work and if the phrase is not going as I wanted, he asked me to look for the reason why is not working and really honestly look at what I am doing and what I want to do and to head towards it. So, to have a more practical approach because I was living in the clouds before. In the past I didn't understand many things and I used to have instructions like 'Play more pink!' or 'Your sound is not velvety enough' and I was like 'Come on, tell me how to do it!' He was the only one who had cognitively a higher or a different type of intelligence to explain it precisely with the words that what was my problem and what to look at it.

Researcher: Did he show you the technique?

Female viola player-1: He did show me some bits but it wasn't the main part. Actually, he showed very little things from time to time just to remind me that may be I am going away from the goal I wanted to achieve. He asked me just to listen more actively and to be more involved with the sound that I produce.

Researcher: This sounds to me that he taught you to be more independent.

Female viola player-1: Yes, in a way.

Researcher: And relying on yourself, trusting yourself?

Female viola player-1: Yes, yes. Definitely. And not to look for constant feedback but I'd know what's right; to be independent basically, and to have my own criteria.

Researcher: Did your anxiety level decrease by achieving all this change?

Female viola player-1: Yes, definitely. When you know your strengths and when you know what you want actually it changes everything. Actually, I continued to work with him for a few months after I graduated until I started my current job.

Researcher: Do you have more memorable experiences? Good or bad.

Female viola player-1: Haha, bad [laughs]. You know the Communist approach about early education? My teachers were shouting, screaming and hitting and in the same time they didn't have much clue about playing.

Researcher: It wasn't only about technique, was it?

Female viola player-1: I had a very bad technique to be honest at primary education.

Researcher: How did you manage to continue despite you had really bad lessons?

Female viola player-1: It happened that we had an inspection from the regional centre which was a professional school in the biggest town of the area, and they came to see students for possible recruitment. I was around eleven years old. Originally, I wasn't supposed to have a lesson that day but someone was sick so I had a lesson at that spot instead, and I ended up having a lesson with that woman. I fell in love with her teaching style. She was fantastic. Then I decided that I wanted to play the violin more seriously and I wanted to study with her.

Researcher: Did you start conservatoire around the age of fourteen?

Female viola player-1: In my country, my classmates at the conservatoire at a higher level started at ten. They were in general education until they became ten, then they went to study in the music school only where they continued with the other subjects as well with a focus on music. I joined them when I was thirteen and a half or fourteen. So, I was living away from my family since that time and I was renting a flat. But the worst was that I had to switch to viola. They kind of pushed me because with this teacher I improved a lot and I got a place for violin but her class was full in the end and the other violinists were all amazing, so she couldn't take me for longer. She told me that 'I was talented but because I started too late, I shouldn't give up fully and I should continue with viola which I will like and I will have more job opportunities as a viola player!' I had one week of depression and crying and I decided to do the viola.

Researcher: It's a big instrument for your size.

Female viola player-1: I recently changed my viola because it was so bad. And last year I had a trauma, not from playing though but from air conditioning in [name of country where she currently works as an orchestra player]. I had massive muscle contractions and actually I had three disks in my neck dislocated and I had to do physiotherapy. So, I thought I should do something about my instrument because there was a lot of weight, lot of pressure on my shoulder. I read relevant literature about it and I thought it was time to change. And for one and a half years now, I am having this normal size, 39.5 cm long, so that's quite reasonable size for me. I ordered it on Ebay from China and it's wonderful. It's a master instrument but it wasn't expensive. I gave it to a luthier to improve it and I will keep playing it because it seems that I solved my shoulder problem and it's very comfortable, and I can practise more.

Researcher: How much do you practise these days?

Female viola player-1: I don't practise every day. I don't practise regularly but when I have an ongoing project, I play three/four, sometimes five hours together with rehearsals.

Researcher: So, you practised more when you were in college?

Female viola player-1: Not much more, to be honest. I practised the most when I was in [name of home country]. That time I would practise four-five hours every day or mostly every day.

Researcher: I heard people who'd practise five to eight hours a day. So, you are not one of those?

Female viola player-1: No, no. There is no point of doing that. If I have an audition or a concert coming up, I'd practise three hours, no more and whatever I achieve in these three hours, that's it.

Researcher: So, you wouldn't practise for six hours. Why is that?

Female viola player-1: It's not healthy, I guess. For the body and for the mind either, it's not healthy. I have done eight hours bits; and it's really killing yourself. If it's a regular, every day practising, it can be three hours, I think. When I was preparing for an exam or a recital, I'd do five hours but that's the maximum time I'd do. When I am practising, I prefer to work on specific things after I played through the piece once to see what's wrong and then work out the changes, or just to work only on one movement, or little passages of two-three bars. This happens when I am preparing it for a solo. And other times I'd just play through a piece to practise my sight-reading but it wouldn't be exactly practising. In viola you don't have many of those technically challenging parts. Sometimes in orchestra we got harder passages than in viola concertos. They are fast, uncomfortable, not natural. Sometimes you have to work on your orchestra parts that are not possible to play like Wagner or Richard Strauss. So, you have to practise them a lot to put it into a good articulation and good tempo and you can't hide because we are a small orchestra and everyone has to play really. You cannot hide behind the section; you have to be an active member of the section. Everyone has to contribute rather than travel with the other. Personally, I enjoy that because my sound counts for the section and everyone is kind of exposed, so this is what I enjoy because I have to be responsible for what I am doing. It gives me a great pleasure and satisfaction if I manage to prepare well and to know the passage by memory even so that the viola parts are not as busy as the violin parts. When I have a look at the violinists' sheet music, there are so many notes to play and sometimes I bless my job that I am a viola player. Sometimes we work on two or three programs in one week and we have rehearsals with that, even in the same day we may go through three different programs, for example one opera and two programs. And that's why I am sometimes joking that orchestral musicians have a fish memory because they just look and delete, look and delete after all the notes are played. And every time you have to focus on the moment and delete completely the previous one. Also, you need to learn how to look at the conductor and not to pay attention to him at the same time. That's a very high skill. So, you have to focus on your part that you are playing but you have to listen rather than watch. But he insists that we watch him but sometimes... Some musicians say that a good conductor is who doesn't say much but everything works. Well, this conductor says too much and nothing works. But if we just listen and we are not watching him, he would believe that we don't consider what he wants.

Researcher: Do you like working with this conductor?

Female viola player-1: No. But sometimes we are lucky and we can get someone really good who is completely different.

Researcher: What about your colleagues; do they like to work with this particular conductor?

Female viola player-1: No.

Researcher: So, what is the experience about conductors?

Female viola player-1: Am, they are all crazy. If they are not very good musicians themselves, they have no idea how to ask for things and what would work and what wouldn't. And they may create tension because they think that musicians don't respect them but actually it's not really about respect but giving clear instructions.

Researcher: What expectations did your parents or teachers have from you?

Female viola player-1: Ok, I can say that since I was young, I always had the feeling that my mother wanted me to be always the best in everything. She was always very critical when I was less than excellent.

Researcher: Did she ever praise you when you achieved something high?

Female viola player-1: No. No, because she didn't want to follow that her child is the best, she wanted to stimulate me saying that 'Oh good but you can do better!' things. But she never said that I did a great job either. It was always that yeah, 'it was good but you can do better!'. She said the same when I was choosing my husband. She is a wonderful person and very strong, she's got a great heart and nature but I think her communication is, I think, a little too direct. You know, when you are communicating with your very young children and you want them to know the world... I spoke about this with her later when I was an adult and told her all my complaint; she got very upset of course because she didn't mean to do any harm on me as she didn't realise that it was something not so good for me.

Researcher: How did her feedback affect you at that time of your youth?

Female viola player-1: I was getting support through the feedback that I can do better and even better. I was pushing and pushing myself. Actually no one was pushing me to work hard. It was me who was pushing herself.

Researcher: Did you work hard because of yourself or fulfilling your mum's wishes?

Female viola player-1: In a way it was fifty-fifty per cent because I have a very strong connection to my mother and I like her very much. But I think our relationship is not like mother and daughter but it rather has been like friends' relationship.

Researcher: Is she a young mum?

Female viola player-1: She was quite young when she had me as a first child; she was twenty-two. But with my sister is different because she came nine years after me. When I was born, I think she hadn't yet started her career. She wanted to be a singer but it's something else that she really ended up doing. She became an engineer in the end. She always told me that if I wanted to become 'someone' I shouldn't be mediocre, I should be the best. "As a musician you can't be a mediocre because there is no point if you are a medium player. You have to be at the top!" that was she was telling me.

Researcher: Do you think she implanted this into you? I remember you saying that when you were at [name of institution where she completed her Master's degree] you took things for granted.

Female viola player-1: In a way I was the best, in my country, for example. Not in all viola players but the best in my generation, for example. But it was a wrong attitude, I think.

Researcher: Why do you think it was wrong?

Female viola player-1: I was pushing as much as I could, I didn't care about others and I wanted to be the best and to keep within the bests. Coming here to London makes you realise that actually there are so many others who are really good. It didn't really depress me because I like to admire people who are better than me and I want to communicate with them and to learn. My attitude is that I like to be with people who are better than me but may be this is a little bit of clash here with me wanting to be the best and liking to be with better people than me. So, I always argued with my mum about this. I always said to her to 'stop this attitude of wanting me to be the best because I don't like it. I am working hard and I am practising a lot!' At the music academy in [home country] I was practising the most in my life and I was one of the bests there. I was between fourteen to twenty. Then I met my husband. That period was a little bit difficult, financially difficult and I had to find some work. Difficult, very difficult period. And I was working in three jobs and I was studying in the same time. But before this hard period actually I was going up and up constantly, and I had very good achievements and I was thinking to keep up with that but in fact this development fell down a little bit instead. That time I questioned myself that may be classical music is not for me and I stopped for a little while. Then I decided to come back which wasn't so easy, especially in London. There were a lot of people but we weren't competing for jobs at that time but it was too crowded and I was obsessed with the fact that my teacher wasn't caring enough for me as a student.

Researcher: Do you think it was partly coping with a different or even the British culture?

Female viola player-1: Yes. My first teacher was British, then my last teacher was [other nationality] and he was amazing.

Researcher: How would you describe the expectations from yourself?

Female viola player-1: Actually, when I was younger, I didn't imagine becoming a soloist as well I didn't imagine playing in an orchestra. I imagined myself playing chamber music and this was how I imagined my career. I gave up the idea of being a viola soloist very long time ago. It's not my thing. It's nice and I have good nerves for that and I play OK, I mean I don't stress too much and to play with an orchestra is ten times nicer than to play for an audition.

Researcher: So how do you deal with audition situations?

Female viola player-1: You know, more auditions I do the better I feel.

Researcher: So, it's a matter of experience?

Female viola player-1: Yes. But I haven't done any audition in the last eight/nine months, and if you asked me to do the audition now I'd panic because I forgot my system of preparing for peak performance and now I am not used to the stress of auditions. Regarding the preparation I have to keep doing it, and once I reached the point that I was

comfortable at the audition and that was the point when I got the job but before that I did more than ten auditions.

Researcher: So, your dream job originally was to play in a chamber group?

Female viola player-1: Yes, to be in a chamber group and travel a lot. And may be teach but not as a main income.

Researcher: Do you teach now?

Female viola player-1: No but I have started to think about it and I am learning [foreign language] now and once my [foreign language] will be good enough I may teach there. Actually, here in London I have two private students from the US. I found them by putting an advert on at a music shop in South Kensington. They are sisters, one plays the violin and the other girl plays the viola, and their father requested an Eastern European teacher at the shop. At first, I didn't really realise why they wanted someone from Eastern Europe but after I met them it turned out that they were Armenian. The girls are fifteen and seventeen. The girl who plays the viola, she was only playing it for only one year and they hired me because they wanted to audition into a youth orchestra in Washington State. I only had two weeks to prepare them. The violinist girl was nice and bright but for me she seemed just an average violin student. But the girl who played the viola she really impressed me because she made a huge progress, despite she was already seventeen, so she is extremely talented. If I had a year to teach her, she could audition to any music college. I was amazed as I never met such a talent who is just so natural. This experience made me think that I would like to teach because it's wonderful if you help someone to develop his/her talent. But also, it depends who is your student, where you need to go to teach and for how much. I think teaching is a project for me for the near future. What I was aiming for really is to make my job stable. I contacted a lawyer and I learned that my job is already stable because my contract states the value of permanence. The money is another thing but according to the law they cannot fire me, so I feel a little bit more settled, so I am looking for another employment and then my husband and me can start enjoying our lives rather than auditions, auditions, auditions and preparing for auditions all the time, also that I would never know where I am going to live. If I had a secured place, doesn't matter if it's not that good and I had my family, I would feel stronger to find another job, so that it would be a different level. So, I think that it is time now to settle down, so this is my target at the moment.

Researcher: How would you describe yourself as a person and how does your identity connect to you as a musician?

Female viola player-1: I think it connects a lot. I am not sure; it depends really how it connects. As a final result or as the process of becoming a musician.

Researcher: For example, for you as a professional musician, what would be the final result for you?

Female viola player-1: There is no final result; it's a process. The identity varies as being a musician at my working place or my musicianship with my technical skills as an individual musician. The personality is coming truly with my musical ability and my

attitude as well as with my connection to other people like how I play with other people and how I teach.

Researcher: How do you find working with other musicians?

Female viola player-1: I don't have problems with fitting in but I get annoyed if someone doesn't, that's a problem.

Researcher: Why don't they fit in your opinion?

Female viola player-1: They are probably a little too much. They just don't refer to things; don't consider the happenings around them. Sometimes I am like this. For me the worst is that when you are playing in the section and one of your colleagues plays like a soloist and doesn't consider the other players in the group.

Researcher: So, this is not fitting in musically. How is it socially for you?

Female viola player-1: Sometimes I am social but sometimes I am anti-social. Sometimes I love my colleagues and want to see them and sometimes I just want to be alone and I would ask them to leave me on my own. Sometimes the communication gets too much and I get too tired.

Researcher: So, are you a type of a shy person or confident person, or 'thinking too much person' or 'go and just do it' person or...?

Female viola player-1: A 'thinking too much person'!

Researcher: Thinking of what?

Female viola player-1: Everything. It's thinking combined with worrying: 'How much will it be? Where will it be? How will it be?' Worrying about my future, worrying about my relationship. Worrying even about if it's a right job for me or not. So, whatever you can imagine. But then I accept that this is the situation and I just tell myself that 'live your life!' It is sometimes difficult but this is the reality so I have to accept it, yeah.

Researcher: Is there is some hesitancy about asking that many questions from yourself?!

Female viola player-1: Worrying and questioning is difficult because I just get bored with myself.

Researcher: How is your day when you feel worried?

Female viola player-1: Those days I am normally becoming lazier and more passive.

Researcher: Procrastinating? Postponing your tasks for another day?

Female viola player-1: Sometimes a lot of that. And I never think of myself and may be that this is causing the problem but I never see myself saying that 'Ok, I am like this!' because I don't know actually. And this is a problem because sometimes I don't know what I am, who I am, how good I am, where I am in my profession and as an individual. I don't feel sick but these things give me the sign that I am not flexible enough.

Researcher: How is your musical identity? Do you look at yourself as someone who plays the viola as having a job as a viola player or you are you, the viola player?

Female viola player-1: Oh no, no.

Researcher: So, you can divide these two identities?

Female viola player-1: In a way I already learned to divide these. When I started this job, I learned to divide them that I am having a job that I want and it's not exactly the level I want but it is the job I wanted to get. So, if I would like to do something else, it'd be better to train in other professions.

Researcher: Do you have bad feeling when you do a mistake during performance?

Female viola player-1: I used to do it a lot but now I think it's fine because in our orchestra is OK to make some minor mistakes which is a good thing because you feel like a human being and not like a robot. And this makes me relaxed and I can really play and enjoy playing. Actually, I even enjoy playing in a not so amazing orchestra like where I work now because I like the environment, my colleagues are nice, not everyone but it's always like this and the salary could be much better. But actually, we have got enough free time besides work. Outside the UK or at least us in [name of country] we don't rehearse that much; normally have two rehearsals per day but the second rehearsal is cancelled. It is really a Mediterranean attitude. Also, when going for a concert, we just arrive only one hour before the concert starts, will do fifteen minutes of rehearsal, then we'd have free time until the concert. But this requires a lot of concentration to play well at the concert, especially that the concerts start at 9.30pm or 10pm, and we'd come back really late. That was difficult thing to get used to, very-very difficult. But the audience is so good which feels nice. They seem like they wouldn't understand music too well but they are really nice and they appreciate musicians a lot.

Researcher: What is your view of success in life and of your musical career?

Female viola player-1: Success in life, yes, I have been thinking a lot about it. Balance. To find the perfect balance. But for the most important is to be a good person, that's a lot more important than my job.

Researcher: What does matter to you more: the goal or the activity, the journey that you are taking to achieve the goal?

Female viola player-1: Hm, I can't decide, I don't know. I think my attitude is changing because in the past the goal was which was leading me and I didn't have anything else but the goal in my mind. Now probably I have everything else but not a goal because I feel that, by now, I lost the goal somehow. My goal used to be to get a job and settle down in a way and earn my money as a musician. So now I am doing it but how good is it, that's a different question. Actually, I still can't believe how lucky I am. So, I am happy because I love playing, I love the process actually. Although I don't like auditioning but I really love being in an orchestra and chamber groups too. My goal is to settle down in a very skilled orchestra and be part of a good chamber group and have children, and teaching as well. Also, I would like to help people fulfil their potential, to find the power

of music. I yet don't know exactly how I can do that yet but I believe that it will come at one step at the time, so it's coming.

Researcher: Are you an anxious performer?

Female viola player-1: No, I've never been. I like performing. I feel nervous only at auditions because I don't like the method of evaluation and knowing the fact that they are not enjoying the music but judging someone.

Researcher: Are you a perfectionist?

Female viola player-1: I used to be but now not any more. I used to aim for doing my best with no compromise.

Researcher: Did you like yourself that time?

Female viola player-1: Not so much. I feel that more human I become, I start accepting myself more and more.

Researcher: Does it bring more happiness as well?

Female viola player-1: In a way yes but sometimes I miss my perfectionism. And I think it's a matter of balancing. Well, my last teacher was perfect and I think he gave me the key actually. If I follow his advice, I shouldn't have any problems. In one way you have to be a perfectionist not to let the mistakes sweep away because you have to have reasonably high standards. But when you get on stage you have to let yourself to be 'you' and play as you are. I managed to do it a few times for sure but it's not easy to keep your mind in that mindset all the time when you are you and when you recognise that you are not yourself in your performance, you have to put it back on place. The ideal is when you are in control and in the same time you can be yourself inside yourself and you can hear everything from outside what you are playing without worrying. So, I achieved this a few times during my career. I found the feeling of being very me, I mean when I am 'in my best' when I was very young. But it is sometimes complicated like during an exam or an audition to do your best because it is difficult to convince yourself that actually it's not an exam or an audition, and to tell yourself that it is just music. But when you can forget about that, it's like a miracle. But it's so difficult to get to the point that you can make it happen. Yoga and meditation are very good, and Buddhist practises help a lot.

Researcher: Thank you for sharing your experiences with us!

APPENDIX J

Pseudonym: David

Questionnaire ID: 224

Instrument: Voice

Researcher: How do you see yourself as a musician?

David: I don't know, like, I am in a very lucky position that I've got a salary and that gives me the freedom to kind of just be who I am, so I do what is put in front of me and that's quite nice, and it's a real privilege to be able to spend your time making music with people and to have you all singing and music listened by others; because I think that's the real frustration as a musician at times that people are listening to what you want to do. So, for me in terms of my motivation for performing I just really enjoy the physicality of singing and that's my kind of prime enjoyment just doing 'it'. And being part of the music and part of making music with other people that are being my main sort of motivations. What does that mean for me to be a musician? I am just incredibly lucky that we get to be part of music which is something that I love and ...yeah. That's it really.

Researcher: Did that change, during the years that you gained more and more experience, the way you see yourself?

David: Yeah, very much so. I think when I was younger, the social thing was really-really important, just trying to be part of a peer-group but you know, now I'd say it's my own connection with the music, it's quite important.

Researcher: In what sense?

David: I don't know, I think when you are young, you are doing things for someone else all the time, so you want to kind of please the conductor or please your teacher or something, but when you take ownership as an adult, you are doing it more for yourself and for the music itself. And also, my early memories in performance are basically not remembering much about the performance at all; it's just kind of going passed and coming out the other side going like [imitates being scared or shocked] 'Aaaah, it's all over!' Whereas now you can stop, think about it as it happens and that is a gradual change over the years; and I think quite a significant one as well because if you're talking about my anxieties, coming through over-analysing what's happening in performance, whereas you know, when you are young it's all just flying past to you; you don't have a chance to stop

to think about it, it just happens and you might not be so reactive and you might not be actually be in a state where you can respond to what's happening around you and perform well. It's just kind of happened on auto-pilot because that's the way you've been trained. So, when you lose that, you've got to replace it with some sort of control.

Researcher: How did this skill change to the stage where you are now? When you were younger and you were a student, were you more anxious and that's why you couldn't remember what was basically happening during the performance?

David: No, it was just kind of thrill of being part of the performance, and being at the best of the conductor who'd kind of got you there and the performance just kind of would happen. I wouldn't say I was anxious of the time.

Researcher: Can it be something that you have more stage-presence now than you had in the past?

David: Being on a stage can be quite kind of overwhelming, and once you become accustomed to that, that gives you the freedom to do what you want to do. But I find that if I'm not actually engaged [in the performance], and my mind sort of wondering around family life and home and other things, then sometimes that's actually counterproductive because you are not focused on the music, you're just focused on shopping or how your children are doing in school today, and for me that's when I can lose concentration and that's not the place to be in.

Researcher: How does it affect you when you realise that you have other thoughts and that you might lose concentration?

David: It depends... As a singer I'm in two roles really; one is in the chorus as a choir singer and I do solo work as well. In the choir, you know, if you take your eye off the ball for five minutes, it doesn't matter, someone else will have you back and you can trust your colleagues, and stakes aren't that high; whereas I have solo work, I can't really afford to take my mind off the task, and often if you mind wondering, you have to try focusing on the music, focus on your character or focus on the load on whatever is happening as a conscious kind of re-integration to what's happening. But the best thing to happen is a small mistake because then you get this pump of adrenaline, and it focuses your mind and then you get on with it. I find that often the best thing to happen is a mistake because then you need to concentrate [laughs].

Researcher: Is that something which wakes you up? That a small mistake means to you a kind of wake-up call that afterwards you'll be more spot on?

David: Yeah.

Researcher: It sounds to me that you are not scared of mistakes or you handle situations with mistakes quite well?

David: I try to. I mean years ago I had occasional shockers where it seemed that I can't do anything right, and then these times you just want to climb into a hole on the stage. Often, I would know the music very well but because I'm not in the right kind of mind-set, but normally there is a reason and you've just get over it. I can think of one occasion when I wasn't very well prepared and I was in a rush thinking of something else. Yeah, that wasn't great.

Researcher: When you know that probably you are not fully prepared, how do you deal with the situation that you still will be able to do your best in that performance?

David: Well, if I'm feeling under-prepared on the spotlight... [thinks] then it is quite a challenge. I don't know whether you know the group that I sing for [name of the choir], so we have very short preparation times, and very often there is a feeling in the concert that we don't really know what's over the page and you're still sight-reading. But it's kind of a team-effort in the ensemble sense, so there is a thrill to get away with it and pulling it off. But in my solo work, I try to avoid that situation and always be well-prepared; because I don't like that [being under-prepared] when I'm being a soloist.

Researcher: What does 'not being prepared well enough' mean to you?

David: Not knowing what's over the page. You know as a singer I know the difference between having to point my voice consciously or having the muscle memory that your voice knows what to do, and I imagine it's the same for a player as well. If you feel your instrument or you know what to do, you can let it happen and that's infinitely more enjoyable, feeling that you have to kind of point at the way accentuate everything all the time, and it leaves you consciousness to think about and listen to what's going around you, rather than just focusing and getting the notes right.

Researcher: Why is it so important when you are performing to be aware of the surroundings?

David: Yeah. I find it amazing, how in performance you often hear more than you do in rehearsals because you suddenly have this awareness of what's going on around you, and this seems to be more listening on stage and give-and-take within the ensemble. And I guess the main thing here is 'flow', isn't it? It's a lovely state to be in when you feel you can hear everyone else and yourself in the same time when you are making music together. And that's sometimes hard to catch but when you do it, then it's quite clear to me what's happening.

Researcher: What do satisfaction and achievement mean to you regarding your musicianship?

David: Satisfaction and achievement. I think, the big thing for me is the appreciation of your peers and the musicians around you, whether you pass the test, I guess, with them, and whether they enjoy your contributions. I mean you can sing however you want and some member of the audience or the chairman of the choir or the conductor would come up and say "that was lovely, thank you for singing; we must have you back one day!" And it doesn't mean anything because you know what they gonna say, that's they have to

say. But if a singer who you don't know very well or a violinist, that you are in the queue in the toilets with, says "you are sounding great" or "I haven't heard anyone sing that piece like you do" that is satisfaction! So yeah, I guess to be taken seriously and to be kind of approved by your colleagues mean satisfaction. And for me it's also, when you start out on a project and you can't really imagine having being able to sing and communicate a whole thing, like a song-cycle or a big oratorio, or an opera or something else; just the satisfaction with the stuff all coming together and to know that you are going to do it, you know that's good. I guess for me over the last twenty years growing and learning stuff and mastering tasks that seemed out of your reach but you developed to an extent that it becomes something that you can do; that's achievement as well.

Researcher: Correct me if I understood it wrong, I understand that satisfaction partly comes to you from outside yourself, as a result of a feedback from those whose opinion is significantly important to you?

David: Yeah, they are not the kind of people like my dad and my singing teacher, that's fine what they think, but an acknowledgement from people who aren't stakeholders in you like they don't have to say something nice about you, that's important to me. There is something about performing, and that goes back again to the group where I spent a lot of time with. We spent a lot of time together and they were all very capable musicians, and sometimes it's the hardest thing to stand up and sing in front of them; it's more difficult to sing in front of your colleagues than to sing in front of an audience whom you don't know. So, to feel their approval, these are not your family or friends or people who are important to you; it's that I think you feel that they [peers and colleagues] are your harshest critic; so somehow to get their sense of approval means and gives you a sense of satisfaction. And that sounds really petty but somehow important.

Researcher: What does other people's opinion mean to you, for example the audiences' opinion?

David: So, we talked about my immediate colleagues in the sense of approval from them. What was the actual question?

Researcher: What others' opinion mean to you?

David: Hm... [thinks] It depends in what regard you hold the person who is giving the opinion. For example, some of the things that really made me feel good about what I've done have been from people who I hold in high esteem. So, I did a big Schütz role, Evangelist's role, earlier in the year and it was a colleague there who does a lot of coaching in German and that's kind of his area, and he said to me "you know everything you could have wished for out of a performance." So that means a lot to me. And I guess as we were saying before it, people's opinion whom you respect means a lot whereas if the manager of the ensemble comes up and says "thanks for coming to sing today, here is your cheque, we must get you back another time" or whatever, it doesn't mean anything. It's funny, as a singer when you perform, you end up eyeballing the audience a lot more than I think you might when you play, and you can see the reactions, and you can see when they are drifting off and checking their phone or reading the program wishing they were somewhere else. And likewise, you can see when their face flashes; they are moved by the music. So, you get that kind of feedback quite immediately which can be nice if it's going well and can be off-putting if it's not. Sometimes I can see that an audience member

is distracted, and then sometimes it gives me the motivation to try and draw them in somehow.

Researcher: Why do you feel this urge to drag them in?

David: I guess it's just that sometimes you are looking for motivation to compel people to listen to what you are saying [saying this with emphasis] because as a singer and a probably a character you want people listening to what you are saying. Not necessarily my musical racing and how you are doing this but something like 'I've got to say something in this aria!' And if you can find the motivation to say it to someone who is not listening, my hope that everyone else will feel that energy that I am demanding to be listened to, and that helps the aria. Especially when I'm doing Bach Passion or something, you'll be telling the story and you want everyone to listen! [hits the table to show how much he wants the audience to listen] So when someone is not listening; I want to [show] 'Look and listen to me!' and you know that's a good motivation for portraying this character of someone whose got a story to tell.

Researcher: Do you think that it is a higher level of skill to not simply recognise that the audience is not fully engaged but also to be able to raise their attention during your performance?

David: I guess it's a bit tangential but I remember when I was very young doing a small solo in an octet, and it was only four lines and I was quite nervous, and I was singing very-very sharp. And I could hear myself singing very-very sharp, and I know my conductor going [imitates the conductor's movement warning him to sing in a lower pitch] this all the time, but I had no presence of mind to actually do anything about it. And we were talking about changes that happen over a career, and I think having been in those situations once or twice gives you the experience just to take a deep breath, just reset things and cope with things that aren't going quite right. And the worst thing that can happen is that you think to yourself at times that 'this is going really well, I really prepared well here, this is going great' because then always something horrific is happening!

Researcher: What does perfection mean to you in your musical practice?

David: Well, sometimes I get frustrated that it feels like I've never done the perfect performance and I am more annoyed with myself for making errors but I also think that I probably have done some performances that were good enough to qualify for being not perfect but... Probably someone else wouldn't even recognise that it had errors and they'd just go and do it again somewhere else repeating the performance at the same level. But sometimes I feel I need a couple of weeks after a performance to really be happy with it because immediately after the performance, especially with some big deal, I kind of think 'I've got my note to two or three things that didn't go quite so well', so I mean to kind of take a note of those [mistakes] that I'll make sure it doesn't happen again, but you forget the hundreds of things that went absolutely fine, whereas after a week your memory kind of evens out and you realise that actually it was a really good performance. Also, we were talking about preparation, and for me having to feel best prepared for solo work and chorus work is important but it's also to do with how comfortable you are in a particular situation and how much of a big deal you think something is. I don't do a lot of opera, and I am preparing something for the Summer, and we had a rehearsal last week, and the whole kind of staging and production element is quite new to me, so my colleagues who

would do that quite often [sing in operas] were happier not knowing the music so well and just getting to grow up to see their characters in the production and what's happening. Whereas I prepare a big role and this time I felt the need to be pretty much beyond top of most music at the early stage that I had that headspace to deal with what was unfamiliar. You know if you are familiar with the music you can concentrate on, whereas if I have to deal with all this [learning the music and taking in further information] in the same time that would be a bit much. So conversely, before Easter I did a very busy-busy patch and I've got a last-minute call to go do John Passion which I've done a lot of times and I know that it's somewhere [points at his head], so didn't feel the need to prepare so rigorously.

Researcher: You were talking about that you think sometimes your performance wasn't good enough and that you can spot mistakes. I am just wondering that this kind of acknowledgement about your own performances would be possibly linked to something else inside you, for example to your musical identity or your general satisfaction level about yourself?

David: I don't really know. I mean when I was a kid, I was quite rambunctious, very energetic and very heedless and very kind of 'you do things first and think later'. And actually, trained as [in another profession], and you can get into very stressful situations when you work as a [name of profession], and similarly to music, I think, it's how well-prepared you are. Probably I am trying to rationalise this, I don't know if it's true or it's just my personality, but I feel like the way I cope with nerves about upcoming performance is to prepare a lot. So, there must be something about being particularly nervous that you end up preparing ridiculously carefully, and that preparation is in order to feel less nervous about the performance, I think. And I think it does work for me. I am just trying to think of an example, yeah. About the same time, I think, I've learnt through the singers' job that we were discussing. I mean, a lot of my colleagues love being by the seat of their pants and, I don't know what is their actual psychology and what is the image they are trying to portray, but they seem to enjoy being under-prepared; whereas that doesn't make me calmer.

Researcher: Actually, what do nerves mean to you?

David: Nerves. When I think of nerves...I did a whole concerto when I was younger, I was about eighteen years old. I remember that I just went to be up on stage and my mouth being bone dry, and having to kind of bite my tongue and cheeks trying to get any lubrication to perform, and having shaky legs. I still get a little bit of that; I get a bit of jittery legs sometimes. You know, when we were talking about that sometimes is the best thing to happen to you in a performance is some mistake and it makes you actually focus properly and to concentrate? If I don't sit down and just think for a few minutes before going on stage, and instead I'm just talking to people or doing shopping and sending emails, after doing this I walk out the stage, I don't feel any kind of tension about performance. It is suddenly like "Oh, what are we doing here?! I've got to sing! Oh... 'I vaguely remember what this singing thing is and I am not kind of in the groove for doing the performances' And it can be... dangerous is the wrong word but I find that in my chorus jobs it is most likely to happen where everyone is just like chat chat chat chat and go on stage to do the performance. And recently I started saying that 'right, I gonna sit down and I am gonna go through my music and think about what's gonna happen in ten minutes when I will walk out onto the platform!' because a little bit of nerves actually focuses your mind to what you've got to do.

Researcher: Is it something that you feel the need to take your job seriously or is it kind of an appreciation towards your music or towards something else?

David: To feel like I am taking my job seriously, yeah that's important at times. I mean as a soloist singer often you are not the first thing to happen in the performance. For example, when doing the Messiah, you get that whole Overture, and someone basically sets the scene for you and that's a good example. I can't listen to that Overture without feeling kind of a bit nervous and a bit excited about having to stand up and sing when the Overture is finished. I've done it so many times and it's a condition response; I hear that music and just think like 'Right, that's my preparation to stand up and sing comfy' [said it with a self-loving, self-comforting voice]. And that really fascinates me, and for a job like that and it's the same for the Passion as well, by listening to the opening choruses you find the COMPOSURE to go and sing it. I think composure is a good word and it's a weird word because it is where you compose yourself and you make yourself ready to give your performance. And as a singer sometimes, because you don't have to start the performance, the music that comes before you, does that job.

Researcher: What if you had to start straight in the beginning?

David: That's why I have to try and make myself sit down and look at the music and see what's coming because often I find that if I don't do that [sit down and mentally prepare] I think that the first ten seconds of the performance is not good. To be honest, this is a confidential interview; I think that in professional groups' first ten seconds of the performance is often like "what's happening? Okay, we are all here, is anyone listening, okay, right, it's kind of happening now" but sometimes those first ten seconds can be a bit scrappy. Talking about the kind of composure thing and the music doing the job for you is very important because that also helps you focus on the music in terms of what you have to do. And the only time I felt that it is distraction that the music is so overpowering emotionally that it stops you doing that job properly when I had one job recently in [name of the musical piece]. There is this moment which is basically like the machine of war, it's just getting more and more intense and then the whole choir screaming out '...' [excerpt from the piece] and the organ comes in being in ... [musical key of the piece], and if you are out in front of the orchestra and the choir and this war [prolongs the 'a' as waaaaaar to emphasise the magnitude of the meaning] sound coming over you and it made me kind of hyayyy [makes a shaking, being scared type of sound], you can't help yourself because you are not singing then, you are just sitting there in front of the orchestra and you've got this overwhelming musical moment just flooding over you in fortissimo which is the heightened climax and I think it's a six minute fugue and then it dies down in about twenty seconds, and then [smacks] you turn the page and you've got to stand up and do the reset, for what happens after you died and you walked down the corridor to hell and you met the man who you killed yesterday. And I can't listen to the music and then sing it. During this piece [when not singing] I have to just go [he sings a happy melody shaking his head uncaringly] think about my family, my holidays coming up and just block it out because I know that over the page I have to do a job, to stand up and sing quietly [he sings the part], and you need to paint a completely different picture. And if I'm still in the nuclear holocaust what just happened, I can't do that [sing]. That's just an emotional thing, I don't think it's an anxiety thing. And I think this is a really particular situation that if I was teaching a student, I wouldn't tell them about that how they might feel in the

performance until they are in that particular situation because I think that normally you have to ride what's happening in the music and the music helps you go even better. You know if you are talking about music as heightened emotion and heightened expression, you want to use what comes before your moment to boost your performance. But that was a very particular moment where I had to do something very frail... and a particular kind of disembodied moment. It's a real contrast what happened before and if I had been there, with emotions coming before what I had to do where of devastation and annihilation, I couldn't do technically what I needed to do, to create the next musical image, if I was still re-linked from the one scene before. So that's one of the few examples I've had to not listen and just really switch off. If I'd do it again, maybe I'll try it [to listen] but for the first time I thought 'I don't want to risk this, I'm not going to expose myself to that risk; I'm just gonna turn my ears off for five minutes and then go do the job that I've prepared earlier!' And I think when you are preparing something, you need to go there emotionally, you need to feel that devastation and do it but I don't. Part of me wishes I risked it, wondered what it'd have happened but, you know, just to nail the job properly first time, I think is very important.

Researcher: What did your teachers' role mean to you in your musical training?

David: So, my first musical teachers weren't big professional performers, and I think that they just taught me the love of music itself and the enjoyment of making music together; I think that is a really important lesson. And then when I got my first solo oratorio appointment, I was like 'I kind of know how to do this but I don't know how to do this' and I went to this tenor in the town where I lived. You know, he was an older man but had had a career here in England, and I said 'Can you teach me how to sing these arias because I've got to do them in a couple of months?' And he was like "Okay, it's been a few years since I did that." These pieces were Bach arias and I was really kind of sensing that it wasn't his specialty, he was into a sort of light opera, operetta or that sort of thing, and I got really frustrated that he didn't really know about historical performance and how you should do it and whatever. He told me some good things about but the one thing he did do that I always remember because he sat down and said that "Let's talk about your concert, and how you walk on stage and how you step onto the place that you'll stand, and how you note the audience and take a bow, how you sit down, how you stand up!" And sometimes when you are in a position where you are on a platform and you don't know anyone there and is no one to kind of go to get 'Come on mate, good guy, toy toy have a good concert!' sort of thing, you know you'll just go 'Right, I'm really uncertain about this whole thing, the city, how I got here, my hotel and everything, but you know you can walk on stage!' and he taught me just really basic things about, and I am going to use that word again 'how to compose yourself', how to get that composure and stand like you know what you are doing. And that was really-really helpful and I'll always be kind of grateful for those ten minutes that he did. And in terms of other lessons, I guess from about that period, from my early twenties, I've always been quite separate in terms of going to a singing teacher that talks about technique and going to a coach that'll help you in your interpretation. And in my kind of over-simplified vaguely scientific brain, those are quite separate things: your technique is one thing and what you want trying to do in music is another. And I know these things cross over and I know when you deal with the music, it lets your body to do other things that you might not be able to find purely technical, but in terms of staying well. So, in the beginning we were talking about

motivation and about my basic love of singing, and whether it's musical or not but that the technical side of your body that physically being at the top of your abilities is important, and so that's why I have a teacher I go to that is just a technician. [With this teacher] we'd talk about tongues and breathing and vowel sound, so we are not talking about music really. But I don't think this approach is really suitable for a teenager. I think, when you are a teenager, you need to be given a lot of music; a lot of performing together and the technical side needs to be assured but it shouldn't come out at the expense of enjoying and making music.

Researcher: What kind of importance did you attribute to your teachers?

David: I didn't analyse any of my teachers really, and because when I was growing up, I never had a dream to be a musician. I always wanted to be making music and I always wanted to keep on singing but I never had it as an absolute goal that I must strive for, or it was never a teacher that I'd say that 'I want to be like you and I want to do everything you did and I want to sing like you!' Perhaps there was one teacher but he was very stand-offish in that regard. When I first came to [name of the city] I went to him for lessons, but he was more of a coach than a singing teacher. [David is re-thinking the question saying what my teachers' role meant to me] I mean, I am sure you had the same thing where a teacher bangs on or multiple teachers bang on you about the technical thing and you are 'yeah yeah yeah' or you think that you are trying to do it but you are not really trying. And then suddenly you change what you do technically and you realise 'that's what they were talking about!' Like ten years ago they were telling me about this and I went like 'Oh, you mean like this?' and I was trying to do something and you know, and it suddenly all made sense and so in a way you wonder 'what if...?' What if you had a better teacher and had said "no, not like that, think about another way and another way and another way!" and you'd sort out this problem that they all heard and wanted to fix at that time but either I didn't listen to or they didn't pull up to me in different ways that I would understand it, and I sometimes think uncharitably like they really should have sorted that out ten years ago, and imagine what sort of a singer I'd be or what sort of a career I had now if they sorted it out then. But in the same time, because musical career is so fickle that you can't guarantee that things would have happened differently if you had changed something technically at that moment because you just don't know, so it's a bit pointless [to say what if?]

Researcher: So, you don't see the point in ruminating about things about the past?

David: Well, of course I wonder but that's the way I try to cope with it and say 'there is nothing you can do about it!' And I find it interesting as well when you look at younger players and singers, and I was like this that while you might not have grown technically, whatever you were doing at that time, you were still growing musically and personally. And you need both of those things to get better.

Researcher: Do you think you keep growing constantly?

David: Well, I think curiousness; as a male singer, I think like physiological changes in your body mean that it's not till your late twenties that actually are capable a lot of the repertoire and singing stuff. So, I think that it makes particularly difficult for people in college and university who graduate at the age of 20-21, and they still don't have an instrument. So, when I think about what I might think of those missed opportunities, I

often remind myself that actually 'you were just growing in your own way until you got to an age where that was possible to physically sing, so it's not a bad thing to be a late developer'. Personally, things have settled down for me technically in the last two years and of course I wish if that'd happened earlier but it's just nice to be in a good place technically, no matter what age you are.

Researcher: Good place in what sense?

David: In a vocal health way, in terms of how much singing I do. Because of my chorus job, it tends to be that we are singing every day and with quite heavy vocal load, and when I first started as a professional, I really struggled to do it properly to survive. I tended to get fatigue a lot and I used to think about 'do I think I can still keep on developing and getting better?'

Researcher: What were the possible causes of your fatigue?

David: I used to sing part-time. You know, the classical singing technique is traditionally with a low larynx and you need quite a low larynx to sing. I was singing in a lot of choirs when I was a teenager, and the choral director were quite keen on a straight sound and I was quite young and seemed quite high voiced for a long period of time and so everything used to kind of lock into position. And for this, I used to lose my lower register and [he starts talking in a higher register to demonstrate how he used to speak/sing when he was a teenager] singing quite straight and with not much tone. And so that was fine, and I grew up, and then I did more singing and then [two years later] I went full time. So, when I'm doing quite a lot of singing, I ended up talking like this [imitates again how he was talking in a higher pitch] and that's fine if you can do some singing and then you have a week off and then you can relax and talk normally [goes back to his normal pitch]. But if you are singing day after day, week after week [continues again in a higher pitch] and you're always going on all like this and maybe you have a really heavy week, and things get tighter and tighter [imitates a froggy sound] and then you never have any rest, [goes back to normal pitch] unless you actually learn to let everything go and let the muscles relax; you can't keep that up. And you know, I kind of coped with it and it was all fine but I got a cold ... and you know ... okay; let's call it crisis. I had a crisis! When I had a cold and we were on tour in [name of country]; air travel, humidity, altitude, sickness, having to perform ... just it wasn't happening. And then I took a couple of weeks off, and I went back and I never really got singing again properly. You know, singers' greatest anxiety is about their instrument, about not being able to sing. And it doesn't matter what the cause of it is, when you lose your voice, normally with a cold it feels like 'I won't be able to sing again! This is all terrible!' [imitates a crying voice] And that still happens to me now but I know that 'in a week or two weeks you'll be back to normal, it's okay.' But in the same time it's difficult because you know, it's like covering your violin with paste and trying to play it; this doesn't work and you need to wait until it's not inflamed and you can do it again. So, I had to change what I was doing technically and learn how to speak normally because, you mean as a violinist you've got to use your fingers for the rest of the day, I've got to use my voice to speak and talk for the rest of the day. You know, I had to kind of re-learn how to sing a little bit.

Researcher: What way did this alteration affect your musicianship?

David: So, it gave me much more... [thinks], I was much more comfortable to sing. And this way, you gain an extra half an octave of the bottom of your voice that I used to lose.

Researcher: That's a lot.

David: Yeah! And having this new technique work properly gives you more confidence. And also, and this is probably quite relevant; being anxious generates tension, and tension is in the way of you singing properly. So, in a way you have to relax in order to let go of the tension in your throat to have a good singing technique that will produce all the notes and give you more resonance. So, in a way, having to deal with that tension, I would say that being in a tense state where things aren't working quite well is anxiety-inducing; maybe not in performance specifically but in life in general. It matters how you feel about your instrument, your career and what's happening in your musical life, and if once you lose that tension your singing improves and that builds your confidence as well. So, both things [loss of tension and confidence] are in a re-enforcing spiral.

Researcher: If you think back of your performances before you had this breakthrough, how did you feel yourself about performing?

David: Interestingly, I had one memory of a [musical piece] where everything seemed to work. This was after I went through that process of changing my technique, and I had a couple of performances where I felt that suddenly my low notes were easier, suddenly I had flexibility and projection in the middle of my voice which was always my weak carrier... so there were glances over there. Those glances were really useful and trying to capture to make singing but interestingly that happened on a concert platform rather than in a studio when practising. May be that was a flow moment, I don't know.

Researcher: What did your parents' role mean to you in your music when you were growing up?

David: Okay. So, neither of my parents are musicians. My mother used to sing to us a lot and she played us the guitar a lot at home, so I think I inherited her kind of love of music. My dad is not musical. He kind of likes his music but not in a big way. So, I ended up going to [type of higher education institution], I think, partly because of their expectation with that I should get a proper job. And my dad tries to tell me that he is proud of what I do and he kind of understands it and thinks it's great what I do but I kind of just don't believe him [laughs].

Researcher: Really? Why is that?

David: Yeah, you know like ... yeah. To be honest...

Researcher: Is it because he feels that he wants to support you and that's why he says that?

David: Yeah! I mean he is supportive of what I do and he likes what I do and he thinks it's great but I still haven't ever seen him delighted by something that I've done... I don't know, I can give you only my impression; maybe he is proud and that I just can't see it. Not that he is particularly reserved... I don't know. I mean dad and I just share different things. We like to go walking and other stuff, that's what we do. Whereas my mother died

years ago; she had an auto-immune disease and couldn't really contain her emotions when she was sick. And I remember doing a concert of singing some arias, and she just started giggling. Whenever she looked at me singing, she was kind of happy and in order to not kind of burst out laughing, she had to look away and she looked somewhere else. And I don't know what she'd think of my music career because she is not here but I often think back to that concert and think that 'well, she must have enjoyed and being delighted in what I was doing.'

Researcher: Thank you. Is anything else you'd like to add that you feel is important to you?

David: I wondered how much my general state of mental health, when I did the questionnaire influenced everything that I answered because it's a momentary thing, isn't it?

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